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Royal Academy of Arts

Winter Exhibition 1968

Pierre Bonnard



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Pierre Bonnard



9 Marguerite 1892

Royal Academy of Arts

Winter Exhibition 1966

1867-1947

Pierre Bonnard

Royal Academy of Arts in London 1966

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Preface

Only a tiny band of foreign painters have been elected Honorary Members of the Royal Academy, but among them we are especially proud to number Pierre Bonnard, who was elected on the nomination of Augustus John and by an overwhelming vote, on April 26th, 1940. The date is perhaps of some significance since it coincided not only with a crucial moment in the war but, with a phase when Bonnard's art was yet to be universally acclaimed.

Bonnard's successor as a Honorary Academician, André Dunoyer de Segonzac, was the subject of a retrospective exhibition in our Diploma Gallery in 1959 and among our Members there has always been the wish to see a great Bonnard Exhibition mounted at Burlington House. Until recently the long drawn out lawsuit about the inheritance of his estate made such a project virtually impracticable, since such a substantial part of his output had remained unsold at his death. Now, thanks to the efforts of Mr. Denys Sutton and the co-operation of many old friends of the artist, we have been able to realise our hopes on a scale far beyond what had ever been envisaged. This is the largest and most representative Bonnard Exhibition to be held anywhere in the world and it is especially rich in paintings from the artist's studio which have never previously been seen in public.

In making this display possible in London, the Royal Academy is greatly indebted to Mr. and Mrs. Charles Zadok, M. Charles Terrasse, M. Henri and M. Jean Dauberville, of Bernheim-Jeune, the Milles Bowers, the Bibliothèque Nationale, Paris, and to the many other lenders whose names are recorded on a following page, as well as to those who have preferred to remain anonymous. I should like to record special thanks to M. Daniel Wildenstein, who has provided us with much information concerning the whereabouts of a number of major works.

Our warmest thanks are due to M. Charles Terrasse for help in various ways.

Our thanks also are due to Mr. John Rewald for permission to reproduce his chronology from a Museum of Modern Art catalogue.

Mr. Denys Sutton has given unstintingly of his expert knowledge, time and energy. He has laboured as a perfectionist both to provide London with an exhibition which will never be forgotten and to honour an artist of whom he writes with such insight in his introduction. He has also borne the drudgery of compiling the catalogue. In all his efforts he has been assisted by his wife, Cynthia Sutton. Our gratitude and the gratitude of every visitor is due to them both.

I also wish to acknowledge here the work of Mr. Gordon House, as designer of the catalogue.

Finally, I must emphasise that in the organisation of this project the Royal Academy has been faced with entirely unprecedented expenditure. Due to the recent sale-room prices of Bonnard's paintings, the insurance values of the works entrusted to our care exceed eight million pounds – far higher

than the figure for any previous Winter Exhibition. We have also cast our net very wide, drawing in all from 14 countries, with correspondingly heavy costs of transport. For these reasons our ordinary price of admission has for the first time been raised to what would normally be charged in other European capitals for an exhibition of this magnitude. It is too often forgotten that the large loan exhibitions held elsewhere in London are almost invariably subsidised – and this alone enables their price of admission to be kept at a quite uneconomic level. With insurance values and other costs at their current heights the future of Winter Exhibitions on the scale hitherto associated with Burlington House must now entirely depend on the public's response.

Charles Wheeler

General Information

The exhibition opens on Thursday, January 6, 1966
and closes on Sunday, March 6, 1966

Hours of admission

Weekdays 10 am - 6 pm

Wednesdays until 8 pm

Sundays 2 pm - 6 pm

Price of admission 10s Sundays 5s

Illustrated catalogue 7s 6d (by post 9s 6d)

Reduced price admissions

Direct admission at the officially reduced rate of 5s for Students, Teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification

Similar admission for members of Associations, etc, not issued with membership cards will be arranged if application is made in advance by the secretary or other responsible official of such an organisation to the Secretary, Royal Academy of Arts, Piccadilly, London, W1

Visitors are required to give up their sticks and umbrellas before entering the galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order

The Restaurant

(Fully Licensed)

Under the management of
Messrs. Ring & Brymer, Ltd
is open for

Morning Coffee and Light Refreshments

10 to 11.30 am

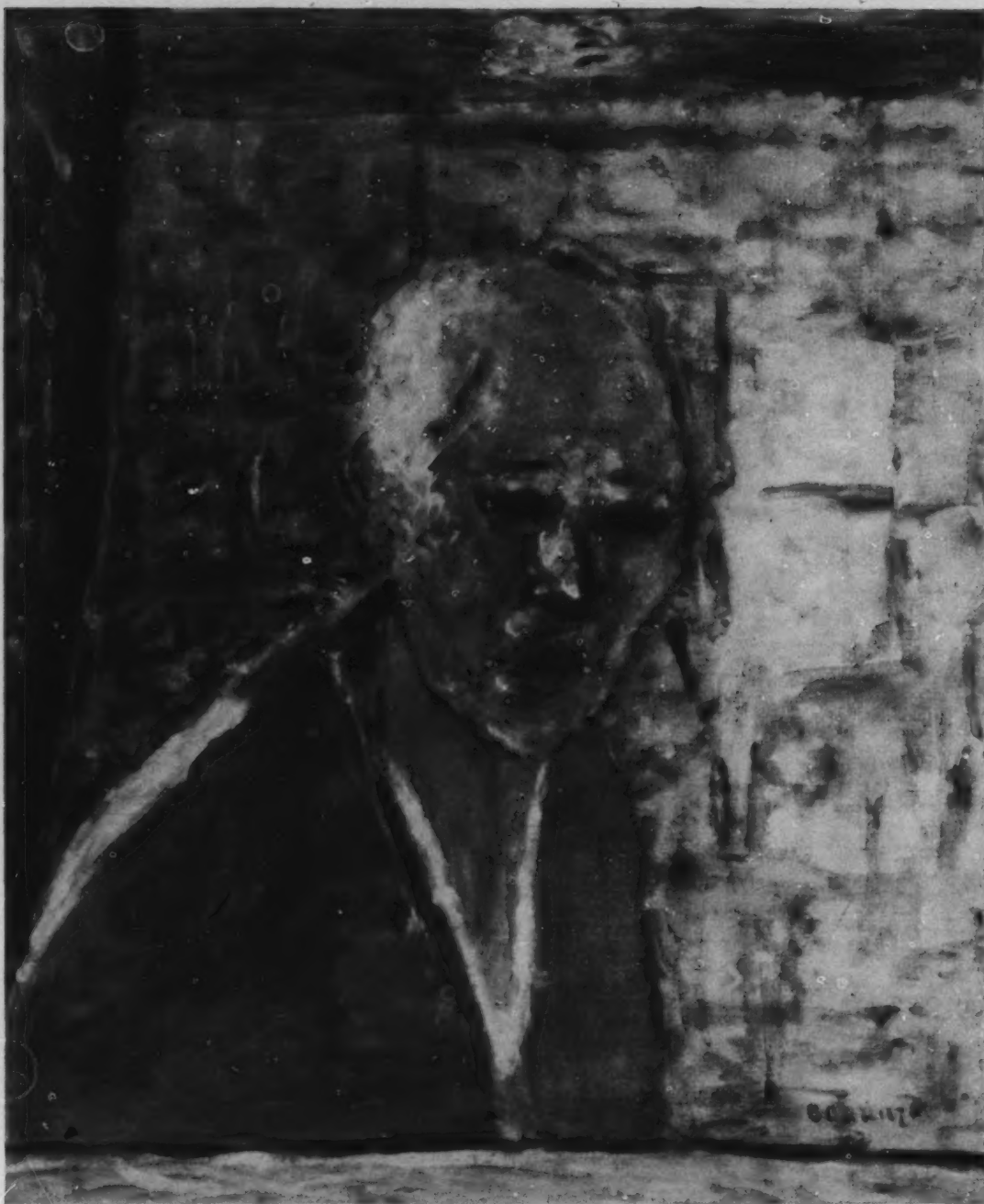
Luncheon

12 noon to 2.30 pm

Afternoon Tea

3 pm to 5.30 pm

The Restaurant is reached by the staircase from the Large South Room



253 Portrait of the Artist 1945

Pierre Bonnard

by Denys Sutton

Pierre Bonnard's contribution as the most important 'pure painter' of his generation has now become more widely and generously recognised. In fact, he may be considered as an heir to the grand tradition of the sixteenth century Venetians and to such more recent masters of emotive colour as Delacroix, Gauguin and Odilon Redon. Yet it would be a grave error to fall into the trap of assessing his achievement almost exclusively in terms of those later pictures in which colour assumed such magical intensity. This final phase can only be properly comprehended when it is related to his whole development. At all stages of his long and fertile career, Bonnard was an inventive artist and each stage in his evolution possesses its own particular quality.

Bonnard is in some ways a deceptive artist. Thus, his experiments, which were carried out relatively discreetly, are more radical and surprising than might be realised at first sight. They form the adventures of an artist who was ever eager to respond to the unexpected; his was a wandering eye, and, as Degas so well said, he cherished the accidental. Also, he considered that it was the artist's prerogative to embellish his subject matter and, in this respect, he never forgot Renoir's words to him that he excelled as a painter of charm. At all times, indeed, he was ready to explore any technique or style susceptible of furthering his artistic aims.

The exuberance which forms so congenial a part of his painting was reserved for his art alone. His life itself was passed in relative obscurity. He moved between Paris and Vernon in the early days and then between Paris and Le Cannet in the South of France. As a young man he travelled a certain amount, visiting England, Holland, Germany, Italy and Spain and in the 1920s he went to the United States. No legend can be prized out of his life story. It is true, of course, that his existence with Maria Boursin, who called herself 'Marthe de Mélny', was not without complications. He had met this attractive girl 'with the wildness of a bird' in 1894 when she was sixteen. They lived together for a long time and then married; and she served as the model for many of his pictures. She had a passion for brightly coloured clothes and for personal cleanliness but with age she succumbed to neurasthenia and became a recluse. In the 1930s, for instance, the German Maecenas Count Harry Kessler recounts how she would not receive anyone at home. Despite such handicaps Bonnard was devoted to her.

Although Bonnard had a circle of close friends, which included Octave Mirbeau, Besson, Jarry and Werth and a number of artists, he was a quiet and shy man. So much is made clear from the various photographs which were taken of him during his lifetime. Moreover, the remarkable series of *Self-Portraits* which he painted in later years, several of which are in this exhibition (Nos. 246, 253, 255), bring out his loneliness and fastidiousness. They also point to that quizzical and ironic trait in his nature which is revealed so frequently in his art.

Yet Bonnard was in no way a *naïf* person; on the contrary, he possessed a sophisticated intelligence. The occasional and acute remarks which he made about the art of painting, for instance, those reported by his nephew Charles

Terrasse or by Angèle Lamotte, indicate that he had given a great deal of thought not only to his own work but to earlier art. Bonnard was a cultivated man; he saw himself as the successor to a tradition; but, for all that, he was not hidebound and certainly no doctrinaire.

His eye was extraordinarily pure. His earliest paintings are either simple flower pieces (No. 1) or else landscapes which depict the countryside in the Isère (No. 2) where his family owned a house. These works reveal an eye for pictorial 'values' which suggest some affinity with Corot's small sketches. Bonnard was soon to come into close contact with some of the most interesting men of his generation. By a happy chance his companions at the Académie Julian in the late 1880s included not only some of the most congenial, but some of the most gifted men, of his time. It was singularly fortunate that he should have become there such an intimate friend of Vuillard and Maurice Denis; all three had so much in common. Like these young artists he became aware of the theory of expressive painting which was being propagated by Gauguin at Pont-Aven in 1888 and of which Sérusier had provided a taste in his famous little panel, *Le Talisman*. This picture, incidentally, can now be seen in the Pont-Aven exhibition at the Tate Gallery.

Bonnard grew up during a complex and exciting period, the *fin de siècle*, and his art was more deeply affected by many of the ideas then current than is sometimes believed. This did not stop him from going his own way; for instance, when he and his friends clubbed together to acquire a picture by Gauguin which they would each borrow, he neglected to take his turn. Moreover, whereas Sérusier or Denis, to mention just two of the circle, were fascinated by the esoteric lore enshrined in Edmond Schuré's book *Les Initiés*, Bonnard cared not a jot about such matters. His tastes none the less were exotic and they led him to become a keen admirer of Japanese prints.

Admiration for these vivid and elegant works, as hardly requires emphasising, was by no means new in France. Earlier on Théodore Rousseau and J. F. Millet and then Degas and Gauguin had been deeply attracted by Japanese prints and so, for that matter, had Whistler. Bonnard was the one artist whose temperament and style brought him the closest to the principles of Japanese art. It was hardly surprising that he earned for himself the nickname of 'the very Japanese Nabi'. He was especially drawn to the *mise-en-page* of the Japanese print and his representation of women in his early pictures recalls those in the prints of Utamaro. This trait may be observed in the *Partie de Croquet*, 1892 (No. 10); at the same time this whimsical picture – as well as the four enchanting panels for a screen painter in 1891 (No. 7) – express his delight in gaily coloured dress materials. This quirk of Bonnard's was specially noticed by Thadée Natanson. Indeed, Bonnard's interest in pretty materials frequently appears in his early works, and it is possible that he may have looked at the contemporary textile designs made by William Morris. There is perhaps an echo of Pre-Raphaelite sensibility in his charming little picture of girl surrounded by a flowered border of 1892 (No. 9).

It is not too fanciful to notice an English connexion in the many paintings and drawings he made of children in these years. They are amongst his more appealing and spontaneous creations, attesting to his deep affection for children. Here he was in step with his contemporaries. The interest in children's books was relatively widespread in Paris during the last years of the nineteenth century and books designed by Kate Greenaway and Randall Caldecott were exhibited there. Gauguin, indeed, had even gone so far as to



256 Sketch for the Poster,
France Champagne 1889



278 J'ai tout donné pour
rien c. 1899

tell the English artist, A. S. Hartrick, in 1886 of his admiration for Caldecott's books.

This interest was partly occasioned by the widespread desire to revitalise art by means of a return to primitive sources. The *avant-garde*, which were excited by the Wagnerian concept of a *Gesamtkunst*, believed that the arts should be more closely connected and, in particular, they championed a strong relationship between the fine and the applied arts. In 1892, Maurice Denis, who in many ways was spokesman for the group, published an influential article on this theme. Under this dispensation, it became perfectly natural for Bonnard to adapt his admiration for Japanese art for practical purposes and during the 1890s he designed a number of screens, indicative of his admiration for a typical Oriental genre. This exhibition includes the famous lithograph screen (No. 341) which reveals the effective way in which the artist combined a Japanese handling of space with a very Parisian sense of chic.

Bonnard's flair for decoration made him one of the first true artists of the time to be attracted by poster design – a further illustration of the way in which the fine arts could be employed for practical purposes. His father had wished him to enter the legal profession but Bonnard was lucky enough to escape from his job when commissioned to design a poster for 'La France Champagne' (No. 303), one of the sketches (No. 256) for which is also on view here. This jolly poster indicates that, in the same way as Seurat, he was intrigued by the frolicsome art of Jules Chéret. Bonnard is reputed to have introduced Toulouse-Lautrec, only three years his senior, to the printer Ancourt and thus to have started him on his career as a poster artist. However, this is denied by Natanson. In any event, Lautrec championed the work both of Bonnard and Vuillard and some connexion is to be found between their sketchy handling of paint and their subject matter. Nevertheless, although attracted by night life, Bonnard's interpretation of Montmartre is gentler than Lautrec's. In the same way as this artist, however, he produced a number of original and enchanting lithographs. His technique as a painter owed much to his work in this genre and he once told André Suarès that 'I learned much about painting proper from making lithographs in colour, when one has to establish relations

between tones by ringing the changes on only four or five colours, superimposed or juxtaposed, one makes a host of discoveries'.

During the 1890s and 1900s, Bonnard tried his hand at various decorative projects. In addition to the screens, he made a table centre which was cast in bronze (now in the Musée d'Art Moderne, Paris); this has certain affinities with Rodin's bronzes. In 1895, the well known dealer in Japanese art, S. Bing, commissioned him to execute a design, *Maternité*, for a stained glass window which was carried out by Tiffany and shown at the Société Nationale (Champs de Mars). He is also reported to have designed a 'very Nabique desk' for Thadée Natanson, the editor of *La Revue Blanche*, which was especially equipped with a recess to accommodate the art critic's generous stomach.

Enough has been said to indicate that Bonnard was temperamentally an exponent of the one style which was the most dominant and all embracing of the period – Art Nouveau. The decorative qualities in his paintings in which a linear rhythm covers the surface with arabesques of paint, in a way reminiscent of the waves of Hokusai or Monet, are characteristic of this movement. The question remains to be asked whether some of his later work still remained imbued with an Art Nouveau spirit; his desire to fill the whole composition with passages of paint, which was so marked in the final works, certainly revealed a *horor vacui* in keeping with one of its main principles.

His gifts as a decorator are equally well shown in the various book illustrations he made in the 1890s and 1900s. For instance, he decorated the musical scores of his brother-in-law Claude Terrasse (No. 348) and contributed illustrations to *La Revue Blanche*, notably of Peter Nansen's tender little novel *Marie* (No. 349). In the 1900s he was asked by Ambroise Vollard to illustrate Verlaine's *Parallèlement* (No. 351) and his delicious drawings present a number of comparisons with his paintings. It was characteristic of his ingenuity and initiative that in this sumptuous undertaking the lithographs are conceived as forming an integral part of the text; they possess singular grace and vivacity.

Bonnard was attracted by the stage as well. Together with Vuillard and Maurice Denis he shared, in 1890, a studio at 28 rue Pigalle with Lugné-Poë, who left some vivid sketches of Bonnard in his memoirs at this time. Bonnard quickly responded to stage work, designing programmes and painting scenery. His experience as a stage designer, about which little is known in detail, was important for his development and the arrangement of some of his compositions probably owe something to the theatre.

One of Bonnard's most unusual early pictures is the *Les Poupées* (No. 181) of 1895 and it reminds us that a year later he was concerned in the presentation of Jarry's *Ubu Roi* at the Théâtre de l'Oeuvre and he collaborated with Terrasse in making puppets for the Théâtre des Pantins. It would be fascinating to know more about the reasons which prompted Bonnard and some of his friends to be so keen on the puppet theatre. Did they believe, as did Kleist, that the puppet theatre could be a more effective translator of an author's intentions than an actor? A concern with puppets was in the air. In 1892 Oscar Wilde declared that 'There are many advantages in puppets. They never argue. They have no crude views about art. They have no private lives . . . They recognise the presiding intellect of the dramatist, and have never been known to ask for their parts to be written up. They are admirably docile, and have no personalities at all'. These remarks were made apropos a production of the *Tempest* which he had seen in Paris at Maurice Bouchor's Petit Théâtre des Marionnettes in the Galerie Vivienne.



276 Etude de Nu sur un Lit c. 1899

Antoine Terrasse has also suggested that the 'Chinese shadow theatre' may have exerted some influence on Bonnard at this period.

In any event, the idea of showing figures in silhouette fascinated Bonnard, as much as it did Vuillard, and this approach may be seen in a number of his lithographs as well as in *Chez la Brodeuse* (No. 34). No doubt the two men were equally intrigued by Redon's black chalk drawings, and Bonnard admired this artist's combination of 'a very pure *matière* and a mysterious expression'. Redon also made a portrait of him. Bonnard was no less an admirer of Seurat as Natanson points out; and he would have heard much about this artist from Félix Fénéon, who became the editorial secretary of *La Revue Blanche*, a magazine for which Bonnard designed a most attractive poster in 1894 (No. 328).

Bonnard's independence during the 1890s was shown by the fact that, although Gauguin had made the younger artists acutely aware of the appeal of bright colour, the tonalities in the younger painter's pictures are frequently dark. In this respect, he differed from his friend Vuillard whose colour was higher in key and who gave his compositions a greater dynamism. However, the two men were closely related in their mutual love of the intimist approach.

This particular style, which was endorsed by such writers as Jean Dolent, Gustave Geffroy and Charles Morice, was one of the principal currents of the 1890s. J. E. Blanche has rightly maintained that this style stemmed from the Dutch masters of the seventeenth century and from Chardin, whose work, incidentally, influenced Matisse in his younger days. This observant painter-writer pointed out that there was 'hardly a house without a small, modest canvas, representing a corner of a nursery, a dining room, old furniture used by years of human contact. These were pictures which had as their subject matter scenes such as breakfasts, evenings spent round the lamp, home work, or the plucking of vegetables in the kitchen. There were those façades of old provincial buildings or those gardens planted with flowers by monsieur le curé painted at the poetical hour of twilight which Le Sidaner or René-Xavier Prinet rendered so charmingly or movingly for those who visited the Galerie George Petit'. This was a genre, in different ways, which had been taken up by Bonvin and Ribot, Van Gogh and Cézanne, Carrière and Laprade; and it also

attracted a painter like Sickert whose work was admired by Bonnard. He gave his own twist to such subjects by bringing out the plays of perspective, which could be found in a table, thereby announcing some of his later preoccupations, and by emphasising the wonderment of a child when facing ordinary things. It was a quality which Bonnard himself sought to capture.

He was not only the painter of the domestic interior but the poet of the Parisian scene. Of course, he was not the first artist to have painted the city and Corot, Lépine, Renoir and Pissarro, not to forget more illustrative artists such as Beraud, Luigi Loir and Raffaëlli had done so before him. Yet he struck what was virtually a new note. He adapted the intimist approach to the street scene, finding his themes in girls walking along the Boulevards, lamps at night in the Place Blanche or Place Pigalle or the silhouettes of a fiacre (shades of Yvette Guilbert!) Some connexion may be noted here with the small watercolours and lithographs which Whistler made of the Paris streets, although their technique is very different.

In his Parisian pictures Bonnard assumed the role of a spectator. As a young man he had admitted his pleasure at looking at the street scenes and in noting down what he saw; his sketch-books stress his delight in drawing. The vivacity found in these sketches is also present in his oils. There is, too, an ironic touch about them which recalls the plays of Tristan Bernard and Porto-Riche. It is as if he was hinting at the theory of the absurd which is found in the Jarry's *Ubu Roi*. It was André Mellerio who noted that in such works Bonnard knew how to capture, without making the scene lose its velvety quality, the delicate kaleidoscope and always unexpected display of fireworks which constitute Paris. His was the vision of a complicated civilisation engaged in ceaseless movement where everything has its note of colour and profits from it. Again, as Gustave Geffroy pointed out 'no one is quicker than Bonnard to seize the look of our Parisian streets, the silhouette of a passer by and the patch of colour which stands out in the metropolitan mist. His pencil is never still, quick and supple as a monkey, it seizes on all the momentary phenomena of the street, even the most fugitive glances are caught and set down.'

Bonnard's vision of Paris was essentially one of a petit bourgeois world. It was an interpretation revealed in his celebrated series of lithographs *Quelque Vues de Paris* which he made in 1895. In these brilliant examples of the lithographer's skill a gossamer touch is combined with receptivity to the interplay of rectangles and of empty spaces. There is also present in a print such as *Maison dans la cour* (No. 267) and in the *Roof Tops* (No. 25) an affinity with Vermeer's *View of Delft* which, as hardly requires emphasis, also appealed to Whistler and Proust. (Incidentally, Bonnard is recorded as having visited the salon of the Princess Bibesco.) As a painter of townscape, Bonnard may also be placed in a tradition which embraced not only Vermeer but Sanraedem; once again the Dutch component in French art is stressed.

Bonnard had a great sense of fun. This was signalled out, in his early days, by Lugné-Poë, who noted that he was 'the humorist amongst us. His nonchalant gaiety and good humour overflowed into his paintings, whose decorative quality at that time had a satirical quality which they lost later on'. Bonnard's satirical spirit, although never pushed to extremes, brought him close to the men who worked for *La Revue Blanche*. They shared his ironic view of life, and it was perhaps characteristic of Bonnard's own humorous attitude that he should have painted especially entertaining portraits of Thadée Natanson

259 **Deux Nus** c. 1890286 **Deux Têtes de Femmes**
c. 1920283 **Sketch for a Poster for
Les Ballets Russe 1914**

(No. 49) and of his charming wife Misia (Nos. 44, 77) who later on married Edwards, the newspaper proprietor, and then the painter J. M. Sert. Although Lugné-Poë suggests that it was only in his youth that his sense of humour flourished, this is hardly borne out by the later pictures.

La Revue Blanche itself devoted a considerable amount of space to foreign literature, including Scandinavian. For a man of letters like Gustave Kahn, Scandinavian writing possessed that intimism which in his view provided a necessary corrective to the French love of rhetoric and their inborn romanticism. Bonnard, as already mentioned, contributed illustrations of Nansen's *Marie* to the magazine and executed scenery for Ibsen's *Rosmersholm*. It would be interesting to determine if he was at all influenced by Munch's famous print *The Kiss* of 1895 when he painted the famous *Man and Woman* of 1899 in the Musée d'Art Moderne, Paris. There is a certain affinity to be detected between their subject matter, though Bonnard's treatment was more subtle. The influence may also have gone from Bonnard to Munch as the figure of the man in the latter's picture *The Death of Marat*, of 1905-1927, in the Munch Museum, Oslo, recalls one of the French artist's nudes.

In the late 1890s and during the 1900s, Bonnard began to experiment with one of his favourite themes – the painting of nudes. This particular approach, gentle and observant, is admirably displayed in the two versions of *L'Indolente* (Nos. 40, 41) and it is pertinent to observe that the description of the one in the Musée d'Art Moderne, Paris, given by Natanson indicates that it has darkened considerably over the years. Bonnard's eroticism was refined and, in a way, obsessional; he contemplated and caressed his nudes, as if they were cats, fastening on the twist of a leg or the curve of an arm. He could be illustrating a novel by Colette – and his girls often have the promise of adolescence. Yet he never indulged in the obvious salaciousness of a Félicien Rops.

Bonnard's love of charm for its own sake, which Renoir commended, meant that he shut his eyes to the seamier sides of Parisian night life. For him *la belle époque* really was *la belle époque*. Thus, he favoured those tender little minidettes who turn up so often in the pages of *La Vie Parisienne* and who haunted the imagination of the Edwardian boulevardier. At the same time, just as much as

he avoided depicting the whores of Lautrec so he avoided those symbols of pneumatic bliss painted by Renoir in the later years.

Although in some of his pictures of nudes, such as the *Nu contre Jour* (No. 83), the composition remains crowded, he began at this stage to seek a more simplified conception of the picture space. He would place the figure in a studio, against a bare background and, when necessary, almost deform the contours, as in the two unusual pictures from Gothenburg (Nos. 57, 58). There seems little doubt, indeed, that at about this time, he looked attentively at Degas's nudes which he could have seen either at the eighth Impressionist exhibition at Durand-Ruel's in 1886 or else in this firm's stock. The relationship is underlined in the brilliant *Nu dans un tub* (No. 102) of 1912. However, he did not aim at presenting the figure as if it was a sculptural block, as did Degas; he sought to harmonise the colour relationship between the figure and the background. Light was gently filtered over the composition, and in a way reminiscent of Corot, although the tones are different; he bathed the picture in atmosphere. His luminism was employed so as to establish the figure in space but not so as to disturb the overall pattern. This delight in playing with light constituted one of the chief components of his style at this period just as, later on, he made much of the plays afforded by perspective. Thadée Natanson, in writing about his exhibition at Durand-Ruel's in 1899 said: 'He has the gift, distinctive of the truly great of catalysing all the ambient light, rarefying it, toning it down to the exquisite penumbra of the late evening or the muted radiance of an *Interior*. Sometimes when the fancy takes him as in his *Landscape in Normandy* he floods the scene with sunlight but sometimes he makes the light emanate, golden, all pervasive, from the sheets encircling a young woman's body dappled with vagrant gleams.'

The 1900s witnessed a considerable expansion in Bonnard's subject matter. He had painted landscapes as a young man, including the unusual panoramic view of 1894 (No. 12) which foreshadows many of the later pictures. Now he began to move outside Paris, forming the habit of visiting L'Etang-la-Ville, nearby where K. X. Roussel and Maurice Denis lived and, finally, just before the first world war, he took a house at Vernon. He called this 'Ma Roulotte', thus commemorating his passion for wandering about in a car. This retreat to the countryside occasioned an increasing number of landscapes, which were marked by bolder colour and a vigorous use of impasto. The variety of his style in the late 1900s, may also be observed in a picture such as *Sur le Yacht* (No. 66), 1906, which emphasises his fascination with unusual angles of vision.

Until 1910 Bonnard had mainly painted landscape in Northern France but in that year he discovered the Mediterranean. From then onwards he drew inspiration from this congenial district. He wrote to his mother about his visit there 'the Midi is extremely seductive and in fact I have had an experience akin to the thousand and one nights; the sea, the yellow walls, the reflections which are as coloured as the light effects'. The Mediterranean meant much to him and for a variety of reasons. It was a natural place for an artist to exploit a sense of colour, and it was also a part of the world where the classical past seemed especially relevant. He drew on the Mediterranean for his decorative paintings; in these, so Denis reported, 'he wished to start with a fragment, without any precise idea of nature. Nature had to be found afterwards or during the course of execution'.

Like his friends Vuillard and Denis, Bonnard was intimately concerned with

the revival of decorative painting which occurred during the 1900s. Although he was never as active in this direction as Vuillard, who painted the famous decorations for Alexandre Natanson and Claude Anet, and Roussel who engaged in such projects all his life, Bonnard painted a number of important large-scale works in this genre. These include the four decorations for the Salon of Misia Godebska, which were executed just after she had left Natanson. In these idyllic pictures (one of which is on view No. 91) decorative motives are blended and enclosed within a border, and here the arabesque so favoured by Debussy in music, triumphs; and, as John Rewald so rightly said, 'they suggest a charming fairy tale told with an enchanted brush'. In 1911 he painted a set of decorations for the Russian collector Morosoff, for whom Roussel also worked. A sketch for the right-hand portion of this decoration is in the exhibition (No. 98). Later between 1916 and 1920 he produced a number of decorative paintings, including *Monuments* (No. 158) in which a classical note is sounded.

The decorations painted for Misia Godebska indicate that Bonnard was a follower of that grand tradition of French art which had produced Le Brun and Boucher, as well as the other designers of Gobelins tapestries. In this connexion, it is worth recalling that a taste for French eighteenth century art was widespread in the 1900s. However, it would be necessary to know more about Bonnard's artistic interests in order to grasp the extent to which he had consciously studied eighteenth century French tapestries. What deserves to be stressed is that these essays in large-scale decorative painting enabled him to relate the fine to the applied arts, thus achieving one of the aims of the Art Nouveau artists. In seeing such works, it is easy to understand how it was that Guillaume Apollinaire could say that we 'find once again in his art that mysterious liveliness which is so typical of the eighteenth century'.

Bonnard's enthusiasm for the Mediterranean was due to his liking for the South of France; it may equally well be explained in terms of his intellectual conceptions. His admiration for Greek literature and thought was considerable, as, for that matter, was Roussel's. It was typical of Bonnard that he should have responded so well to Vollard's invitation to illustrate Longus's *Daphnis et Chloé* (No. 80) and, characteristically, he made his illustrations so that they seem timeless; they present a lyrical love affair *par excellence*. His classicism was in tune with a trend of the age. For instance, in 1891 Moréas had published a manifesto in *Le Figaro* announcing the birth of the *école romane* and calling for a revival of the Graeco-Roman tradition; in his view, 'it renewed the "gallic" chain which had been broken by the Romantics and its Parnassian naturalist and symbolist heritage'. Another supporter of this trend, Charles Maurras, considered that *romanisme* formed a weapon against Romanticism and anarchy. Thus, there is a link, however loose, between the literary classicism of the 1890s and Bonnard's art. It is possibly significant that, according to Natanson, he adopted a nationalist view point in later years.

The classical temper of Bonnard's art is likewise stressed in a picture such as *Le Paon ou les Trois Grâces*, 1908 (No. 80) which has a specifically Antique theme. The women in this work look as if they had been sculpted by Maillol. Bonnard, in fact, painted a remarkably interesting *Hommage à Maillol* (No. 132). This classical note is apparent, as well, in some of his single nude studies where the pose of the figures seems to echo some Hellenistic sculpture. In his liking for classical sculpture Bonnard resembles the sixteenth-century Venetians and, like these painters, nothing Neo-Classical marked his treatment of the figure. It is not, of course, that he would make direct quotations from the

Antique after the manner of his hero Titian; he preferred a generalised impression. His admiration for Titian is evident in many of his pictures; both were painters of 'poesie' and both painted golden rosy-hued backgrounds to their pictures, as may be seen in Bonnard's wonderful *Abduction of Europa* (No. 138). This is one of the great mythological canvases of the twentieth century.

It never does to attempt to place Bonnard in one category alone. In his subtle way, he shows us a dozen different faces. He was a painter who most exquisitely conjured up a variety of moods – it was typical of him that he should have appreciated Mallarmé's poetry which he continually read. It is the essence of a poem such as the *Après midi d'un faune* that it does not present a slice from life but evokes a dream-like experience. Bonnard, as we have seen, painted during the 1910s a number of pictures in which mythology formed the subject matter. This choice of subject was dictated not by the need to enliven landscape by the introduction of figures but because such themes corresponded to his own dreams. He wove a web of colour which achieves a sort of Debussy-like mystery: he offers us his own version, as it were, of *Pelléas et Mélisande* translated from a Celtic into a Mediterranean idiom. From the 1910s onwards an emerging trend in his art was this dream-like evocation of experience, which once again arose from his desire to embellish life.

Bonnard, so his friends attest, was a rapid walker and his liking for swift movement was revealed in a number of his pictures of the 1900s, which almost take on something of Futurist dynamism. The little figures in his pictures move along as if worked by clockwork, or as if they were puppets. Shortly before the war, his painting took on a further staccato effect as the result, so it seems, of his visit to Hamburg in 1913. He and Vuillard had visited this city on a trip arranged by that fine connoisseur of modern French art, Alfred Lichtwark. On his arrival in Cologne he had confessed to Lichtwark that neither he nor Vuillard felt that they could paint in the German light but this feeling had disappeared once in Hamburg. Besides the *Portrait of Senator Stuhlmann* now in the Kunsthalle, he painted two effective views of the Alster (Nos. 111 and 112) which have a singular vibrancy of touch. It must have been as a result of this trip to Germany that he painted the well-known *Regatta* (No. 133) and the *Au jardin: conversation dans le parc* (No. 114). The dramatic handling of the figures and the richness of the colour in these pictures make it tempting to ask if he had seen some paintings by the German expressionist artists either in Hamburg or in Berlin. Bonnard would occasionally lower his guard and reveal that he had a sharp eye for human nature as in his famous picture *La Loge* (No. 82) or in the various and often very touching portraits of Marthe dating from the 1920s.

Bonnard always kept his eyes open. It would be fascinating to attempt to determine the debt which Matisse and he owed each other. They both delighted in the South of France and their pictures of views from open windows, either in this part of the world or elsewhere, such as the *Open Window* (No. 136) of 1918 have something in common. Both, too, surely owed a debt to Chinese, Persian or Near Eastern Art. It may well be, in fact, that the decoration found on the K'ang-Hsi porcelain pots, which were so favoured before 1914, counted for something in the artistic effects of these two men. Bonnard's early *Boules de Neige*, 1891 (No. 5) seems to suggest such a relationship. Matisse and Bonnard presumably visited the great Near Eastern exhibition held in Paris before the first world war, and the Orientalism in their painting follows a French tradition that has included Boucher and



293. **Paysage** c. 1925

Delacroix, indeed, Clive Bell once said that 'the design of a picture by Bonnard, like that of many Chinese pictures and Persian textiles seems to have been laid on the canvas as one might lay cautiously dry grass on some infinitely figured gauze'.

Bonnard and Matisse were akin in their experiments with space. Bonnard certainly admired this artist greatly and they were friends for many years. Although in a painting such as *The White Room* of 1930 (Grenoble), the space is clearly articulated in a way which bears some resemblance to Matisse's practice, he never really favoured the bare areas of rather opaque paint employed by his colleague. He was concerned to secure more complicated and intricate compositional devices such as the employment of different levels of perspective and to vary the transitions of tone from warm to cooler ones as in the *Dining Room in the Country*, of 1913 in the Minneapolis Museum. Bonnard was a virtuoso of painterly tricks who increasingly played with perspective. He found that he could secure an immense number of interesting effects by recourse to mirrors, and his irony came out in the use to which he put this device.

In about 1915 Bonnard became dissatisfied with his work and, as a result, conscious of his limitations. He made the position quite clear, saying 'I returned to school. I turned against all that had previously excited me, the colour which had attracted me. I had almost unconsciously sacrificed form to it but it is absolutely true that forms exist and that it is not possible either to arbitrarily reduce or transpose it. Thus it is vital to study it and after drawing there comes composition which should constitute an equilibrium: a picture which is satisfactorily composed is half made'. A stricter control of form may be observed in the series of nudes which date from then, until the late 1920s, and, at the same time, some of his pen drawings were given a more expressive character. The emphasis was placed in such pictures on awkward gestures which enabled the artist to investigate unusual movements. It is also possible that in such pictures he may have remembered the studies by Degas which were included in this artist's sale of 1917.

The complexities of Bonnard's seemingly simple art may be noticed in the series of outdoor scenes such as Nos. 172, and 186, which he painted during

the 1920s. These are pictures which conjure up a mysterious and allusive mood; the sitters are ordinary people and yet they are endowed with an air of surprise. This is no less true of the *Bol de Lait* (No. 143). Indeed, in a curious way, something of the post-war unrest appears in several of his paintings at this period. However, Bonnard did not achieve this mood by means of over-emphasis but by means of subtle changes in the positioning of the figures. This artist, who in 1912 had been called a *peintre déformateur*, showed his capacities in so many different ways. He had already indicated in the 1890s his ability to play with perspective and, in doing so, acknowledged a debt to Cézanne and Gauguin. But such experiments were not artificial; they provided a further illustration of the quizzical way in which he regarded the world and human beings. The problem of drawing, he said, was to represent masses and objects on a single plane. Our vision, he claimed, is both empirical and conventional. The point was that 'the painter's eye gives the objects a human value and reproduces things in a way that the human eyes see them. This vision is both variable and mobile'. In other words, Bonnard presented in his pictures a conflict between the real world, as it seems to be, and the world when transposed and interpreted by the artist. This interpretation was one which did not depart from figuration; however, he was not hostile to abstraction which he considered to be a legitimate department of art.

Bonnard's repertory of themes was more or less established by the mid-1920s. From then onwards he was faced with the problem of attempting to re-create his original vision in terms of an art which was still susceptible of extension and variation. In doing this, once again Bonnard the humorist showed his hand. The elliptical touches, the allusions, the sly digs even and the desire to present a maze, the key to which could only be found by the patient beholder – all these touches were natural for a man who had found himself in the world of Symbolism. What seems, at first sight, to be such a very exuberant art, was perhaps more introverted than might be believed. He began to exploit more fully his conception of colour, breaking up the image into a series of related passages. This is a process which may be compared with Picasso's experiments with linear design.

Bonnard was essentially a colourist who had the gift of being able to capture a variety of nuances in his pictures. His range in this respect is truly astonishing. Nevertheless, his artistic procedures rely more deeply on his drawings than is often realised. He drew constantly and it is now clear that many of his compositions originate in a pen or pencil sketch. Depending on the period in which they were done, such sketches are marked either by a charming whimsicality or else by an incisive character which indicates that the formal disposition of the composition was apparent to the artist before he translated his findings into paint.

Bonnard's admiration for Renoir is evident from the technique of many of his pictures, especially his flower pieces. Yet it was Claude Monet who meant the most to him. This artist lived at Giverny, near Vernon and Bonnard would often visit the old man. The touches of white impasto, which frequently occur in his paintings of the 1920s, as well as the arabesques formed by his colours, recall passages in Monet's paintings of water lilies of 1907 or his *Irises* of 1911. They came close together in another respect as well. Monet would watch the same scene at different hours of the day, registering his findings by means of subtle transformations in the picture surface. Bonnard adopted an analogous practice. He would not necessarily depict the subject according to different times of the day but he would return to the same theme continually and, like

Monet, he would often represent the composition on one plane. There is a relationship between them in the way in which Bonnard represented a woman in a bath tub giving the impression that she is floating on the surface like a water lily. Fortunately, this exhibition contains several pictures belonging to this group, ranging from the 1920s to the 1940s. (Nos. 177 and 240.) They emphasise the way in which Bonnard could invest his theme with infinite variety. It is no less fascinating to find that Bonnard made a small pencil drawing of a woman in a bath (No. 294); he is known to have painted a watercolour as well. It would prove an intriguing task to endeavour to work out the sequence of this series.

The question of Bonnard's chronology is a complex one. He would make some sketches in pencil or colour and then start work on a number of paintings simultaneously relying on his memory and constantly returning to retouch the surface. Owing to this practice it is by no means easy, and often quite impossible, to assign precise dates to many of the later pictures. This retouching might go on over a number of years and was the result of a desire to secure the maximum of colouristic effect. For, as he once said, 'A series of blobs which are linked by colour and which finally constitute the object, the piece on which the eye wanders uninterruptedly. The beauty of a piece of antique marble lies in the series of movements which the finger can make over it'. These small blocks of colour possess a jewel-like beauty which almost make them look like a mosaic, and there is little doubt that this technique exerted some influence on Nicolas de Staël. Bonnard, indeed, has greatly intrigued twentieth-century painters in recent years, and it is fascinating to find that the American artist Franz Kline felt that, when looking at a picture by him, you see him 'organising in front of you'.

The influence of the Japanese print maintained its hold on Bonnard in later years, especially in the series of views of St. Tropez, painted in the 1930s, in which a flat patterned effect is secured. Whereas, however, the composition in a Japanese print is divided by means of separate areas of colour, Bonnard achieved a tonal relationship in terms of an overall generalised colour, as in the celebrated picture from Albi (No. 236). This particular picture seems to offer a celebration to the sun, following the lines of Denis's article of 1906. In a sense, it might be said that Bonnard became a pantheist or *Unamiste* after the manner of a Jules Romains and, in doing so, he once again stressed his adherence to Mediterranean values.

His response to the sea is splendidly shown not only in such pictures which have the dancing quality of the Mediterranean but in his watercolours where Courbet's vision of infinity is translated into a never-never land of warm golden hues.

Bonnard's ingenuity remained constant. Even towards the end of his long life he continued to occupy himself with decorative projects. Thadée Natanson, for instance, reported that he had planned a decoration for a room in blue and yellow and he also painted a composition of St. Francis de Sales blessing the sick for the Church of Assy in Savoie. Then, too, he painted the intriguing *The Circus Horse* (No. 234). This, as Mr. J. T. Soby says, is 'opposite in spirit to the ghostly malignant stallion which looms through the window in Fuseli's famous *Nightmare* of 1782. Nevertheless, the effect is scarcely less obsessive, the buffoonery of the horse's absurdly elongated head unforgettable. Bonnard's image proves again that great humour can strike at our consciousness nearly as hard as terror'.

'Il faut mentir', he once said. His art illustrates his determination to create a pattern composed of calligraphy and colour and in which the final effects were shimmering and mysterious. He conceived of painting as 'a conflict between the initial idea, which is the sound 'one, and the varied and variable world of the object, of the motif which stimulated the first inspiration'. Thus, he considered that Titian was one of the greatest of all artists. 'By the seduction or the first idea the painter', he said, 'attains to the universal. It is the seduction which determines the choice of the motif and which corresponds exactly to the painting. If this seduction, if the first idea vanishes, all that remains is the motif, and object which invades and dominates the painter. From that moment on, he is no longer responsible for the picture. With some painters, Titian, for instance, this seduction is so powerful that it never forsakes them, even if for a long time they remain in contact with the object. I am very weak and it is difficult for me to control myself in front of the object.'

This search for seduction, this desire to maintain at fever pitch the moment of creation, and to prolong the thrill of rapture determine the character of Bonnard's art. The finest of his late pictures throb with intensity. He secured a magical transformation of the real world so that the interior of his studio or his garden at Le Cannet (No. 251) and the bowls of fruit and flowers that he loved, assume an infectious radiance. His rich orchestration of colour records a world which was on the verge of disappearing at the end of his life.

His paint has something almost edible about it, and it was hardly fortuitous that he so often painted meals and food on the table. These pictures symbolise the great French tradition of the *vie bourgeoise*. But there is nothing bourgeois about them. In his pictures, each section takes on an almost symbolical meaning, as in a Chinese bamboo painting; there is a content to be found in even his most evasive-seeming work. In his late *Self-Portrait* (No. 253) the artist, like some Oriental sage, peers at the world, fondly yet sadly. The meaning which he finally came to render is contained in the last picture he painted – the *Almond Tree* in the Musée d'Art Moderne, Paris and it is not a pessimistic one. He affirms his belief in the renewal of nature and, in a characteristically oblique manner, he opted for order, for balance and, of course, for continuity.

Chronology

1867

Oct. 13, Pierre Bonnard is born at Fontenay-aux-Roses, second child of Eugène Bonnard and Elizabeth Mertzdorff.

c. 1877

Is put into a boarding school; goes to Lycée de Vanves and later to Lycées Louis-le-Grand and Charlemagne.

c. 1885

After his baccalaureat studies law at the insistence of his father.

1888

Works at the Ecole des Beaux-Arts, competes unsuccessfully for the Prix de Rome. Interested in Japanese prints. Studies at the Académie Julian, Faubourg St. Denis, where he meets Denis, Vuillard, Ranson, Sérusier. In October Sérusier returns from Brittany and reveals Gauguin's art to his friends. The Nabis begin to gather regularly. Bonnard fails in oral law examinations, works in Government office.

1889

Lives 8 rue de Parme in Paris with his grandmother. Sells champagne poster for 100 francs and decides to become an artist. First studio rue Lechapelais in Batignolles quarter. Gauguin's exhibition at the Café Volpini is decisive factor in his evolution. 1889-90, military service at Bourgoin.

1890

Studio: 28 rue Pigalle with Vuillard and Denis later joined by Lugné-Poë. Bonnard's work is noticed by Lautrec. His sister, Andrée marries Claude Terrasse.

1891

Shows 5 canvases and 4 decorative panels, *Femmes au Jardin*, at the *Indépendants* and exhibits in the Autumn with his friends in Saint-Germain as well as at Le Barc de Boutteville's. Is noticed by the critic Geffroy. The *Revue Blanche* is founded by the Natanson brothers. Drawings by Bonnard and the other Nabis appear in 1891-92 in *La Vie Moderne*. Gauguin leaves for Tahiti.

1892

Shows 7 canvases at the *Indépendants*, also exhibits with his friends in Saint-Germain and at Le Barc de Boutteville's. His work is noticed by the critics Roger Marx and Aurier. Designs sets for the Théâtre d'Art.

1893

Studio: 65 rue de Douai. Exhibits at the *Indépendants* and in group show at Le Barc de Boutteville's. Contributes lithographs to the *Revue Blanche* and *L'Escarmouche*. Roussel marries Vuillard's sister. Illustrates Claude Terrasse's *Petites Scènes Familiales au petit salage* 1893-94. Lugné-Poë founds his Théâtre de l'Oeuvre. Vollard opens a small gallery rue Laffitte; Bonnard meets Vollard through Denis.

1894

Thadée Natanson buys paintings by Bonnard who exhibits at the *Indépendants* and in group show at Le Barc de Boutteville's.

1895

Tiffany shows at the Salon a series of stained glass windows, among them *Maternité* one after a design by Bonnard.

1896

First one-man show at Durand-Ruel's (49 paintings, some posters, lithographs, etc.). Claude Terrasse settles in Paris. With Terrasse works for Théâtre des Panti:as and for the presentation of *Ubu-Roi* at the Théâtre de l'Oeuvre. Is invited with Lautrec and Vuillard to show with *La Libre Esthétique* in Brussels but does not send work in time.

1897

Participates in group show at Vollard's; shows lithographs at *La Libre Esthétique*. Illustrates Peter Nansen's *Marie* for *La Revue Blanche*.

1898

Participates in group show at Vollard's; represented in exhibition of French Art (van Gogh, Gauguin, Bonnard, Vuillard) in Oslo, Stockholm, Göteborg. Models marionettes for Franc-Nohain's *Vies la France* prohibited by censor. *Marie* appears in book form. Mellerio publishes *La lithographie originale en couleurs*.

1899

Participates in important group exhibition at Durand-Ruel's. At about this time enters into agreement with Bernheim-Jeune. Studios: rue Lechapellais and rue Ballu. Roussel settles in l'Étang-la-ville where Bonnard and Marthe frequently visit him. Vollard publishes *Quelques Aspects de la Vie de Paris*.

1900

Participates in group exhibition at Bernheim-Jeune's. Illustrates *Parallèlement* for Vollard. Begins to live partly in Paris, partly in the country near the city, notably at Montval where he rents a small house.

1901

Exhibits a large triptych at the *Indépendants*. Does vignettes for *La Revue Blanche*. Denis exhibits at the Salon his *Hommage à Cézanne* in which Bonnard is represented.

1902

Vollard publishes *Daphnis et Chloé* with illustrations by Bonnard. Participates in group show at Bernheim-Jeune's. Exhibits a bronze table centre piece at Vollard's now in Musée d'Art Moderne, Paris. Redon draws a lithograph portrait of Bonnard.

1903

Exhibits 'Portrait of Terrasse' at the *Indépendants*; participates in first *Salon d'Automne* with 3 canvases, among them 'Après-midi bourgeois'. Participates in Viennese Secession. Studio: 65 rue de Douai.

1904

One-man show at Bernheim-Jeune's. Sends 3 paintings to the *Indépendants* and 7 to the *Salon d'Automne* (some lent by Vollard); also participates in Impressionist exhibition of *La Libre Esthétique* in Brussels. Draws illustrations for Jules Renard's *Histoires Naturelles*. Stays at Médan, Villennes and Vernouillet.

1905

Exhibits 2 paintings at the *Indépendants* and 5 at the *Salon d'Automne*, where they impress André Gide. At about this time begins to spend summers at Villennes, Vernouillet or Cotteville.

1906

Exhibits at the *Indépendants*, the *Salon d'Automne* and the *Secession* in Berlin. Probably one-man show at Bernheim-Jeune's.

1907

Participates with 10 paintings in group show at Bernheim-Jeune's; exhibits a decorative panel at the *Salon d'Automne*. Has 2 paintings in French Impressionist exhibition at Prague. 1907-08, shows at Munich *Secession*. Paris studio: 60 rue de Douai in a former convent. Between 1907 and 1911 makes short trips to Belgium, Holland, England, Italy, Spain and Tunisia.

1908

Draws illustrations for Mirbeau's *La 628-E-8*. Exhibits 4 paintings at the *Salon d'Automne*, participates in jubilee exhibition of *La Libre Esthétique*. Sale of the Natanson collection, including 27 paintings by Vuillard and 19 by Bonnard. Bonnard's canvases average 810 francs; 6 bring more than 1000 francs. Among the buyers are Fénéon, Coolus, Bernheim-Jeune, Vuillard (who acquires a 'Portrait of Thadée Natanson' of whom he himself had painted several likenesses) and Mirbeau who pays the highest price of the sale, 2050 francs for a painting which, eleven years later, at the Mirbeau sale, was to bring 6000 francs.

1909

In February one-man show at Bernheim-Jeune's with 36 paintings. Exhibits at the *Indépendants* and at *La Libre Esthétique*. Paints portrait of George Beson, 60 rue de Douai. 1909-10, works in Médan. The Académie Ranson is founded; Bonnard is the only one of the Nabis who avoids teaching there.

1910

Trip to the south of France early in the year. In March one-man show at Bernheim-Jeune's with 34 paintings. Exhibits 1 painting at the *Indépendants* and 4 decorative panels for Misia Godebska at the *Salon d'Automne* (reproduced in *L'Art Décoratif*). Represented in exhibition of French Art at Leipzig *Kunstverein*; corresponding member of Berlin *Secession*. Paris studios: 60 rue de Douai and 21 quai Voltaire.

1911

May-June, one-man show of work done in 1910-11 at Bernheim-Jeune's, including 27 paintings, a series of drawings and 'Mediterranean', 3 decorative panels executed for Morosoff, Moscow. These 3 panels are shown again at the *Salon d'Automne*.

1912

Rents a house at Saint-Germain-en-Laye. Buys *Ma Roulotte*, a small house at Vernonnet near Vernon. From then on until about 1938 divides his time between the Seine Valley and the south (Grasse, St. Tropez, Le Cannet). Exhibits at Paris Triennale, at *La Libre Esthétique* and at the *Salon d'Automne*, for the catalogue-cover of which he does a sketch. The two first long articles on Bonnard appear: a 'profile' by Thadée Natanson and a critical study by Lucie Cousturier. Together with Vuillard, Roussel and Vallotton declines Legion of Honor. Paris studio: 22 rue Tourlaque.

1913

Represented by 7 paintings in exhibition of French Art at Zurich Kunsthhaus. One-man show in May-June at Bernheim-Jeune's; shows 21 recent works, catalogue illustrated with 10 pencil sketches. Contributes sketches to *Cahiers d'Aujourd'hui*. Trip with Vuillard to Holland, England and Hamburg where both painted. Is represented by one painting in the famous Armory show in New York. Shows at *La Libre Esthétique* and at the *Salon d'Automne*. Paris studio: 22 rue Tourlaque.

1914

Represented by 5 paintings in exhibition of French 19th Century Art in Copenhagen. Sale of the Roger Marx collection, including 4 early works by Bonnard. Outbreak of First World War. From 1914-1918 Bonnard lives mostly at Saint Germain-en-Laye.

1915

Bonnard is particularly preoccupied with drawing and composition.

1916

Represented by 15 paintings in exhibition of French Art in Winterthur, Switzerland.

1917

Shows 11 paintings in exhibition of recent works at Bernheim-Jeune's in Oct.-Nov.

1918

Spends summer in Uriage. Armistice.

1919

Léon Werth publishes the first book on Bonnard. Shows 3 paintings at the *Salon d'Automne*. Paris address: 56 rue Molitor, Auteuil.

1920

Shows 1 painting at the *Indépendants*. Between 1920 and 1930 lives only infrequently in Paris. Visits Arcachon.

1921

May-June, one-man show at Bernheim-Jeune's with 24 paintings. Does not show at either *Indépendants* or *Salon d'Automne*. In 1921-22 contributes some sketches to *Cahiers d'Aujourd'hui* edited by George Besson.

1922

Represented at Venice Biennale; does not show at either *Indépendants* or *Salon d'Automne*. Bernheim-Jeune publish book on Bonnard by Coquiott. Visits Arcachon.

1923

Wins third class medal and \$500 award at Carnegie International Exhibition, Pittsburgh. Shows 3 paintings at *Indépendants* and 2 at *Salon d'Automne*. Vollard prints Mirbeau's *Dingo* illustrated with etchings by Bonnard but does not release the book for another four years. Death of Claude Terrasse. Paris address: 56 rue Molitor.

1924

April, large retrospective exhibition, 1891-1922, at Galerie Druet, Paris. June-July, one-man show at Bernheim-Jeune's. Does not send anything to the *Indépendants*.

1925

Buys small house 'Le Bosquet' at Le Cannet near Cannes. Begins to do watercolours. Shows 1 painting at *Salon d'Automne*. Paris address: 48 Boulevard des Batignolles. Marries his companion of thirty years, Maria Boursin, who called herself Marthe de Moligny.

1926

Comes to U.S.A. as member of Carnegie International jury. Represented by 2 paintings at Manes Society exhibition in Prague. Has 6 paintings in retrospective at the *Indépendants*; does not show at the *Salon d'Automne*. In Nov.-Dec. one-man show of 20 recent paintings at Bernheim-Jeune's.

1927

Vollard releases *Dingo*. Shows 1 painting each at *Indépendants* and *Salon d'Automne*. The painter's nephew, Charles Terrasse, publishes a book on Bonnard.

1928

In April, de Hauke & Co. organize exhibition of 40 paintings by Bonnard in New York; catalogue introduction by Claude Anet. Shows 1 painting at *Salon d'Automne*. Paris address: 48 Boulevard des Batignolles.

1929

Represented in exhibition of Modern French Art. April-May, Palais des Beaux-Arts, Brussels. Does not show at *Indépendants*. May 16, sale of the collection of Alexandre Natanson, including some of Bonnard's sketches for *La Revue Blanche*.

1930

Represented by 7 paintings in Jan.-Feb. exhibition of 'Painting in Paris' at Museum of Modern Art, New York. Vollard publishes *La Vie de Sainte Monique*, illustrated by Bonnard. Does not show at *Indépendants*.

1931

Between 1930 and 1932 visits Arcachon.

1932

July exhibition of colour lithographs by Bonnard and drawings by Sickert at Leicester Gallery, London. Between 1932 and 1938 repeatedly visits Deauville and Trouville. Exhibition at Kunsthau, Zurich.

1933

One-man show at Bernheim-Jeune's in June.

1934

March, exhibition of 44 paintings at Wildenstein Gallery, New York.

1935

Feb.-March, represented in exhibition *Artistes de Paris* at Palais des Beaux-Arts, Brussels. May, Bonnard exhibition at Reid and Lefevre Gallery, London. June, exhibition of Portraits by Bonnard at Galerie Braun & Co., Paris. Institute of Art, Boston: *La Vie Française*, exhibition of paintings chiefly by Bonnard and Vuillard.

1936

Wins second prize at Carnegie International Exhibition. Represented in exhibition of *Peintres de la Revue Blanche*, organized by Bolette Natanson in Paris. December, represented by 19 paintings in exhibition of works by Bonnard and Vuillard, Galerie Paul Rosenberg, Paris.

1937

June-October, represented with large group of works at Paris World's Fair, *Les Maîtres de l'Art Indépendant*. 6 paintings in group show at Tooth & Sons, London, May-June.

1938

March-April, represented in group shows at Rosenberg & Helft Gallery, London, and at Durand-Ruel's, Paris, in May-June. December 1938-January 1939, loan exhibition of paintings and prints by Bonnard and Vuillard at Art Institute of Chicago.

1939

February-April, represented at exhibition *Parijische Schilders* at Municipal Museum, Amsterdam. March, 51 paintings in retrospective at Svensk-Franska Konstgalleriet, Stockholm. Exhibition of works by Bonnard, Laprade, Bouche at Durand-Ruel's in Paris. June, exhibition of 40 pastels, watercolours and drawings by Bonnard and van Dongen at J. Rodrigues-Henriques. Does not show at the *Indépendants*. Upon outbreak of Second World War, Bonnard remains in Le Cannet: does not return to Paris before 1945.

1940

Defeat of France. Death of Madame Bonnard and of Vuillard. To avoid complications, Bonnard fakes a will of his wife; while this went undetected during his lifetime, it has to lead to grave legal complications concerning the artist's estate.

1941

Sale of part of the Fénéon Collection in Paris: 6 paintings by Bonnard bring close to one million francs. 12 paintings exhibited at Galerie Petridès, Paris.

1942

March, show of Bonnard drawings, watercolours and prints at Weyhe Gallery, New York.

1943

Represented by 4 paintings in Bonnard-Vuillard exhibition, Paul Rosenberg and Co., New York.

1944

Illustrates a group of early letters for *Tériade*, editor of *Verve*, published in facsimile under title: *Correspondances. Formes et Couleurs* (Switzerland) and *Le Point* publish special issues devoted to Bonnard. Graphic work exhibited at Pierre Bérès Gallery, Paris. Liberation of France.

1945

Short visit to Paris. Nov.-Dec., exhibition of 40 gouaches, pastels, watercolours and drawings by Bonnard and Marquet at J. Rodrigues-Henriques'. Bonnard writes short introduction for exhibition of work by Stéphane Agasse at same gallery.

1946

June-July, retrospective show of 34 major works organized by Bernheim-Jeune's, rue Desbordes-Valmore, Paris. Dec. 1946-Jan. 1947, exhibition of 15 paintings at Bignou Gallery, New York. Bonnard agrees to project of large retrospective show to be organized by Museum of Modern Art, New York, to celebrate his eightieth birthday in 1947. Prepares with Tériade a special *Verve* issue which he arranges and illustrates. Shows at the *Salon d'Automne*.

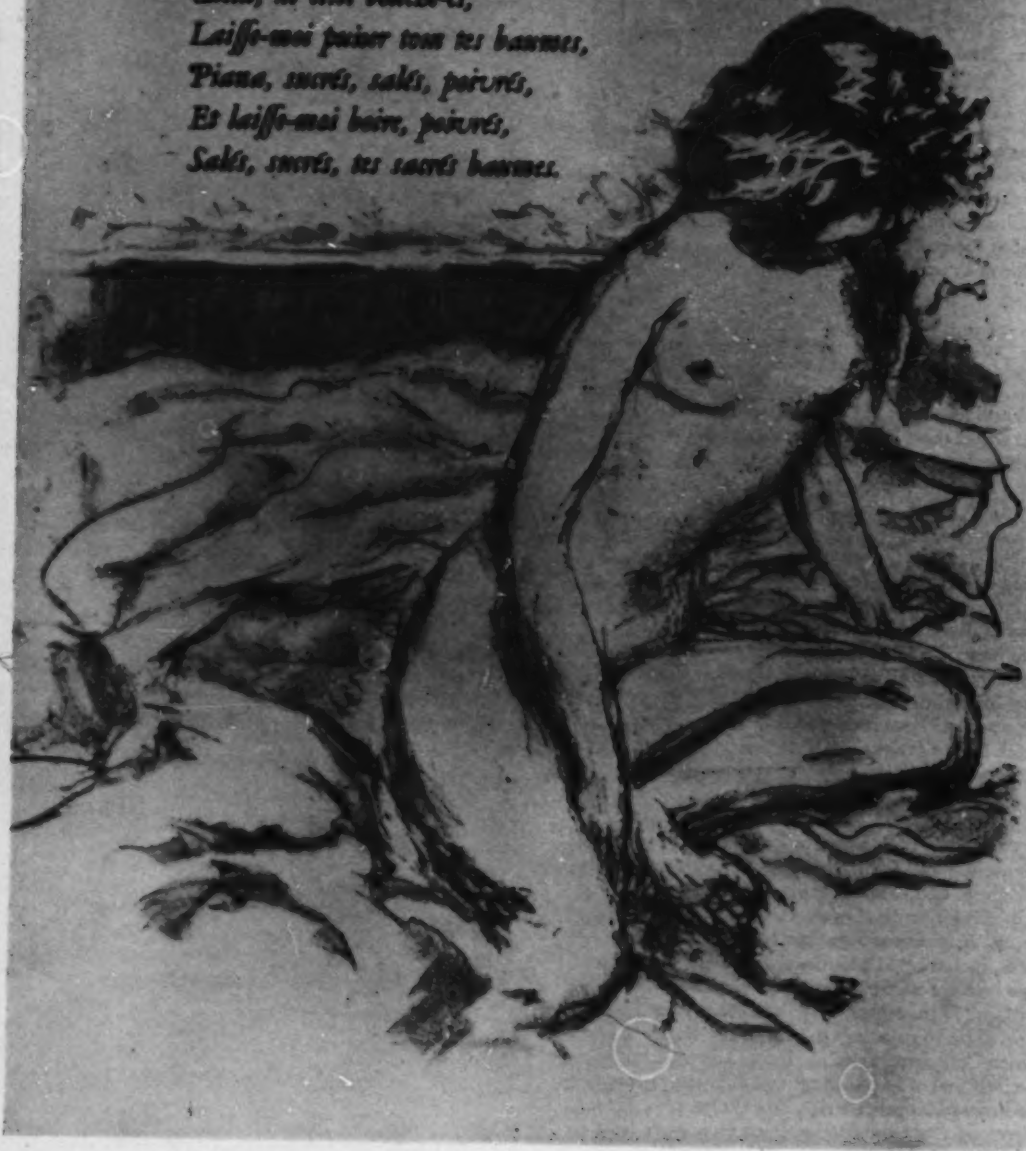
1947

January 23, death of Bonnard in Le Cannet. Feb., exhibition of 13 paintings at Galerie Georges Moos, Zurich. Feb.-March, represented by 2 decorative panels in exhibition *Sur 4 Murs*, Galerie Maeght, Paris. March, the *Indépendants* organize 'Hommage à Pierre Bonnard', including 11 paintings. The artist's nephew arranges retrospective exhibitions in Copenhagen, Amsterdam (70 paintings, drawings, etc.). June-July, represented by 16 paintings in exhibition 'Bonnard and his French Contemporaries', Lefevre Gallery, London. Sept., exhibition of 34 paintings and 20 lithographs at Svensk-Franska Konstgalleriet, Stockholm. Oct.-Dec., large retrospective exhibition at Paris Orangerie (c. 100 paintings, 27 drawings, watercolours and gouaches, 33 prints, 17 illustrated books).



261 Mi-Carême c. 1893

Ne fronce plus ces sourcils-ci,
Casta, ni cette bouche-ci,
Laisse-moi goûter tout tes baumes,
Pleine, sucrée, sale, poivrée,
Et laisse-moi boire, poivrée,
Sale, sucrée, tes sacrés baumes.



List of Abbreviations

- Amsterdam, 1947.** Amsterdam, Stedelijk Museum. Exhibition, *Bonnard*, 1947.
Basle, 1955. Basle, Kunsthalle. Exhibition, *Bonnard*, 1955.
Beer. F. J. Beer, *Bonnard*, 1947.
Besson. Georges Besson, *Bonnard*, 1934.
Brunswick, Bremen, Cologne, 1956-7. Exhibition, *Bonnard*, 1956-7.
Buenos Aires, 1965. Wildenstein, Buenos Aires. Exhibition, *Bonnard*, 1965.
Copenhagen, 1947. Copenhagen, Ny Carlsberg Glyptotek. Exhibition, *Bonnard*, 1947.
Coquiot. Gustave Coquiot, *Bonnard*, 1922.
Courthion. Pierre Courthion, *Bonnard, Peintre du Merveilleux*, 1945.
Edinburgh, 1948. Edinburgh, Royal Scottish Academy. Arts Council Exhibition, *Bonnard and Vuillard*, 1948.
Fosca. François Fosca, *Bonnard*, 1919.
Lyon, 1954. Lyon, Musée des Beaux-Arts. Exhibition, *Bonnard*, 1954.
Milan, 1955. Milan, Palazzo della Permanente. Exhibition, *Bonnard*, 1955.
Natanson. Thadée Natanson, *Le Bonnard que je propose*, 1951.
New York, 1948. New York, Museum of Modern Art, and Cleveland Museum of Art. Exhibition, *Bonnard*, 1948.
New York, 1964-5. *New York, Museum of Modern Art, Los Angeles, County Museum, and Chicago. Exhibition, *Bonnard and his Environment*, 1964-5.
Nice, 1955. Nice, Musée des Ponchettes. Exhibition, *Bonnard*, 1955.
Orangerie, 1947. Paris, Musée de l'Orangerie. Exhibition, *Bonnard*, 1947.
Paris, 1955. Paris, Musée d'Art Moderne. Exhibition, *Bonnard, Vuillard et les Nabis, 1888-1903*, 1955.
Paris, Druet, 1924 Paris, Galerie Druet. Exhibition, *Bonnard 1891 à 1922*, 1924.
Rewald. John Rewald, *Bonnard*, 1948.
Roger-Marx. C. Roger-Marx, *Bonnard, Lithographs*, 1952.

Rotterdam, 1953.

Rotterdam, Boymans Museum. Exhibition,
Bonnard, 1953.

R.A.

Royal Academy.

Rumpel.

H. Rumpel, *Bonnard, 1952.*

Sutton.

Denys Sutton, *Bonnard, 1957.*

C. Terrasse.

Charles Terrasse, *Bonnard, 1927.*

A. Terrasse.

Antoine Terrasse, *Bonnard, 1964.*

Vaillant

Annette Vaillant, *Bonnard, 1965.*

Werth.

Léon Werth, *Bonnard, 1923.*

Zurich, 1949.

Zurich, Kunsthaus. Exhibition, *Bonnard, 1949.*



In the descriptions height precedes width.

The abbreviations used under 'Exh.' and 'Lit.' are amplified in the lists given on preceding pages.

As the arrangement of this Exhibition could not be completed until shortly before the opening it has been impossible to follow the Academy's usual practice of numbering the catalogue entries according to the sequence of the exhibits. The order is chronological, with the drawings, lithographs and books following the paintings.

The numbers under the illustrations refer to the entries in the text of the catalogue.

Oil paintings

1

Bouquet de Fleurs c. 1888

Canvas 16 × 12½ in./40.6 × 31.1 cm.
Signed.

Lent by the Bowers Collection, Paris

2 *Illustrated p. 77*

House with a Tower (Near le Grand-Lemps) c. 1888

Canvas 7½ × 9 in./18.4 × 22.9 cm.

Lit.

A. Terrasse, p. 12, repr.

Le Grand-Lemps, near Côte Saint-André in Isère was the home of Bonnard's family.

Lent by a Private Collector, Paris

3

Le Jabot Rose c. 1890

Panel 13½ × 8 in./34.3 × 20.3 cm.
Signed.

Coll.

Ambroise Vollard.

Exh.

Arthur Tooth, London, *Recent Acquisitions*, 1963.

Lent by H. F. Oppenheimer, Esq.

4

La Grand-Mère aux Poules 1891

Canvas 15½ × 13½ in./39.3 × 34.3 cm.
Signed.

Coll.

Jean Terrasse.

Exh.

Musée des Beaux-Arts, Nancy, *De Daumier à Rouault*, 1963 (2).

Lit.

C. Terrasse, p. 23, repr.

While in Paris, Bonnard lived in his grandmother's house in the Rue de Parme; however, this picture was presumably painted in the country.

Lent by Monsieur Claude Terrasse

5

Boules de Neige 1891

Canvas 16 × 12½ in./40.6 × 32.4 cm.

Signed.

Coll.

Bernheim-Jeune, Paris; Raphaël Gerard, Paris;
Knoedler, New York;

Mrs. Edward Hutton, Long Island.

Lent by the Hon. Peter Samuel

6

Deux Chiens 1891

Canvas 13½ × 14½ in./34.3 × 37.2 cm.

Signed and dated.

Coll.

O. Bateman Brown; Arthur Jeffress, by whom
bequeathed to the Gallery.

Lit.

K. R. Towndrow, 'Bonnard', *Apollo*, March 1952, p. 79,
repr.*Lent by Southampton Art Gallery*

7 (a) Illustrated p. 79

**Femmes au Jardin: Four Panels for a Screen
1891**Canvases each 63 × 18½ in./160 × 48 cm. (a) Femme
à la Robe à Pois blancs; (b) Femme assise au Chat;
(c) Femme à la Robe Quadrille; (d) Femme à la Pèlerine.
Signed.

Exh.

Salon des Indépendants, Paris, 1891 (125-128).

Lit.

Vaillant, 1965, pp. 28-29, repr. For a reproduction of
(a), see C. Terrasse, 'Recollections of Bonnard', *Apollo*,
p. 65.Sketches for (a) and (b) were exhibited at Acquavella,
New York, 1965. Nos. 28, 29.Two other sets of four panels (c. 1891-2 and c. 1892-5)
designed for screens are in the collection of M. Louis
Carré, Paris, and a New York private collector (see
Rewald, pp. 64-5, repr.).*Lent by Mrs. Frank Jay Gould, U.S.A.*

8

Militaire et Blonde 1892

Canvas 10½ × 7½ in./27.5 × 19 cm.

Signed.

This subject recalls the military picture (see Rewald,
p. 61, repr.) executed by Bonnard during or after his
military service, 1889-90.*Lent by Mr. and Mrs. Charles Zadok*

9

Marguerite 1892

Panel 12½ × 6½ in./30.9 × 16.5 cm.

Signed and dated.

Lit.

Coquiot, pl. I; C. Terrasse, 'Recollections of Bonnard',
Apollo, January, 1966, p. 65, repr.For a chalk drawing, which is presumably a study for
this picture, see Terrasse, p. 57, repr. Another drawing
connected with this picture occurs in an unpublished
sketchbook by the artist now in a New York
private collection.*Lent by a Private Collector, U.S.A.*

10 Illustrated p. 77

La Partie de Croquet 1892

Canvas 50½ × 63 in./128 × 160 cm.

Signed and dated.

Exh.

Salon des Indépendants, Paris, 1892;
Orangerie, 1947 (5); New York, 1964-5 (2).

Lit.

Coquiot, pl. II; Bonnard, *Formes et Couleurs*,
VI (11), 1944, p. 16, repr.;
A. Terrasse, p. 22, repr.*Lent by a Private Collection, U.S.A.*

11

La Baignade 1893

Panel 13½ × 10½ in./35 × 26.6 cm.

Signed and dated.

Coll.

R. A. Peto.

Exh.

Arts Council, *French Paintings from Mr. Peto's Collection*,
1951 (3);
Plymouth, *French Impressionists from the Peto Collection*,
1960 (3).*Lent by Mrs. Rosemary Peto*

12 Illustrated p. 78

Vue Panoramique 1894

Panel 31½ × 57½ in./80 × 146 cm.

Signed and dated.

Lent by a Private Collection, U.S.A.

13

Mother and Child 1894

Panel 14½ × 17½ in./36·9 × 44·8 cm.

Signed and dated.

Exh.

Arts Council, 1948 (3);

Leeds, *Acquisitions of the Leeds Arts Collections Fund, 1913-49*, 1949 (2); Basle, 1955 (5); Milan, 1955 (5);Russell-Cotes Gallery, Bournemouth, *19th Century French Pictures*, 1960 (2).*Lent by the City Art Gallery, Leeds*

14 Illustrated p. 81

La Rue en Hiver 1894

Panel 10½ × 14 in./27·3 × 35·5 cm.

Signed and dated.

Coll.

Thadée Natanson, until 1908; Félix Fénéon, 1908-41; Baronne Blanc, 1941-62.

Exh.

Munich, Secession Gallery, 1907-8 (7); Paris, Galerie Druet, 1924 (5); Brussels, Palais des Beaux-Arts, *L'Art Français Moderne*, 1929 (427, as 'Dans la Rue'); Galerie E. de Frenne, Paris, *Bonnard et Modigliani*, 1935 (1).*Lent by Mr. and Mrs. Emery Reves*

15 Illustrated p. 81

Figures dans la Rue c. 1894

Board 11½ × 15 in./28·6 × 38·1 cm.

Signed.

Exh.

Rotterdam, 1953 (6).

This may be compared with *La Rue en Hiver* (No. 14) of 1894.*Lent by Lord Sainsbury*

16

A Boy eating Cherries 1895

Board 21 × 16½ in./53·5 × 41·9 cm.

Signed and dated.

Coll.

Miss May Guinness, Dublin.

Exh.

National College of Art, Dublin, *Modern Continental Paintings*, 1944.*Lent by a Private Collector, Ireland*

17

Le Joueur d'Organe 1895

Board 16 × 10½ in./40·7 × 26·7 cm.

Signed and dated.

Coll.

Roger-Marx, Paris, 1914; Mrs. Hugh Neame, 1935.

Exh.

Arthur Tooth, London, *Recent Acquisitions IX*, 1954 (25) and *Anthology*, 1959 (24).No. 21 may be compared with the *Street in Eragny* in the collection of Mrs. Mellon Bruce, New York (see Rewald, p. 66, repr.).*Lent by Mrs. Dudley Tooth*

18 Illustrated p. 78

Les Trois Poupées 1895

Canvas 15½ × 22½ in./39 × 57 cm.

Signed.

It is perhaps relevant to note that in 1897 Bonnard modelled puppets for the Théâtre des Pantins.

Lent by a Private Collection, U.S.A.

19

Boulevard des Batignolles 1895

Board 13½ × 10 in./34·3 × 25·4 cm.

Signed.

Inscribed: à Ronai Bonnard 95

Coll.

Rippl-Ronai; Lefevre Gallery, London.

Exh.

Lefevre Gallery, London, *XIX and XX Century French Paintings*, 1958 (1); Tate Gallery, *Private Views*, 1963 (74).

Josef Rippl-Ronai (1861-1927) to whom the picture is dedicated, was born in Hungary and was certainly in Paris by 1887 when he worked under his fellow countryman Munkacsy. He became friends with Bonnard, Vuillard and Maillol. He returned to Hungary in 1902 and published his memoirs in 1911. His portrait of Maillol, done at Banyuls in 1899, is in the Musée d'Art Moderne, Paris.

Lent by Sir Antony and Lady Hornby

20

Races at Longchamps 1895

Panel 12½ × 17½ in./32.5 × 44.5 cm.

Signed.

Coll.

Bernheim-Jeune, Paris.

Exh.

Brunswick, Bremen, Cologne, 1956-7 (4);
 Bührle Collection at Zurich, 1958 (258); at Berlin,
 1958 (60); at Munich, 1958 (1); and at Edinburgh,
 1961 (65).

The subject is derived from the pictures of racecourses
 painted by Degas and Manet. Bonnard also painted a
 triptych of *The Course at Longchamps* in 1897 (see Beer,
 pl. 23).

Lent by Mrs. Charlotte Bührle

21 *Illustrated p. 79***Nu: Fond Verdure c. 1895**

Canvas 55½ × 23½ in./140 × 60 cm.

Signed.

Lent by a Private Collector, New York

22

La Cueillette de Pommes c. 1895-96

Canvas 65½ × 40½ in./166.3 × 102.2 cm.

Coll.

Thadée Natanson

Exh.

Galerie Charpentier, Paris, *Jardins de France*, 1943
 (311) as 'Jardin de Provence'.

According to Monsieur Charles Terrasse this represents
 the grand jardin de clos au Grand Lemp.

Lent by M. Knodler and Co. Inc.

23 *Illustrated p. 82***La Lampe c. 1895-96**

Panel 22 × 28½ in./55.9 × 72.1 cm.

Signed.

Coll.

A. J. Macdonnell.

Lit.

The Studio, April 1958, p. 119, repr.; Vaillant, p. 187,
 repr.

Lent by John Lowe, Esq.

24

Scène de Rue c. 1895-96

Panel 10½ × 6½ in./27 × 17 cm.

Studio stamp.

Lent by the Bowers Collection, Paris

25

Roof Tops c. 1895-1900

Panel 13½ × 14½ in./34.3 × 36.8 cm.

Inscribed: *Bonnard à Paul Ganis.*

Coll.

Paul Ganis; Mrs. Adele R. Levy, Chicago.

Exh.

New York 1948 (6a); 1964-5 (7).

Lit.

Rewald, p. 67, repr.

This picture may be compared with Bonnard's *Maison
 dans la Cour*, published in the series of 12 lithographs in
 1899 (cf. Roger-Marx, No. 59).

Lent by Smith College Museum of Art, Northampton, Mass.

26 *Illustrated p. 80***Les Grands Boulevards c. 1895-1900**

Canvas 10½ × 13½ in./27 × 33.6 cm.

Signed.

Coll.

Wildenstein, 1937.

Exh.

Roland, Browse and Delbanco, London, *Bonnard*,
 1950 (21); Rotterdam, 1953 (17); Milan, 1955 (9);
 Basle, 1955 (10); Nice, 1955 (5); Musée de L'Art
 Moderne, Paris, *Les Sources du XXme Siècle*, 1960-1 (40).

The picture may be compared with the *Sortie de L'Ecole*
 of c. 1893, in the Lauder Greenway Collection, New
 York (see Beer, pl. 28).

Lent by Mr. and Mrs. R. J. Sainsbury

27

Le Quatorze Juillet c. 1896

Canvas laid on panel $22\frac{1}{2} \times 26\frac{1}{2}$ in./58 x 68 cm.
Signed.

Exh.

Galerie Giroux, Brussels, *Art Français*, 1947 (2); Liège, Ghent and Luxembourg, *Bonnard, Vuillard, Denis*, 1949; Ghent, *La Peinture dans les Collections Gandloises*, 1953 (24); Paris, 1955 (71); Brussels, Palais de France, *International Exhibition*, 1958; Paris, Musée National d'Art Moderne, *L'école de Paris dans les Collections Belges*, 1959 (8).

No. 27 may be compared with the *At the Moulin Rouge* of 1896 in the Wright Ludington Collection, Santa Barbara (see Rewald, p. 69, repr.).

Lent by the Collection Leten, Ghent

28 Illustrated p. 78

Canotage sur la Seine c. 1897

Panel $12\frac{1}{2} \times 23\frac{1}{2}$ in./31.7 x 59.7 cm.
Signed.

Coll.

Joseph Hessel, Paris; Kapferer, Paris.

Exh.

New York, 1964-5 (8); Buenos Aires, 1965 (13).

Lit.

Vaillant, p. 35, repr.

Bonnard made a lithograph of this subject (*Le Canotage*) in 1897 in the second *Album des Peintres Graveurs*: cf. Roger Marx, No. 44.

Lent by a Private Collection, New York

29

Paris: Night Scene c. 1897-1900

Paper on canvas $19\frac{1}{2} \times 22$ in./49.5 x 55.9 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

30

Les Persiennes 1897

Board $16\frac{1}{2} \times 8\frac{1}{2}$ in./42 x 22 cm.
Signed.

Coll.

Denys Cochin.

Exh.

Rotterdam, 1953 (9); Basle, 1955 (7); Milan, 1955 (16).

Lent by J. O'Hana, Esq.

31

Nu couché, Bras levés c. 1898

Panel $15\frac{1}{2} \times 22\frac{1}{2}$ in./40 x 58 cm.
Signed.

Coll.

Félix Fénéon.

Exh.

Paris, Druet, 1924; New York, 1948 (10).

Lent by Monsieur H. Decoin

32 Illustrated p. 80

La Place Clichy 1898

Panel $23\frac{1}{2} \times 30\frac{1}{2}$ in./59 x 77 cm.
Signed and dated.

Coll.

Ambroise Vollard.

Exh.

Marlborough Gallery, London, *Roussel, Bonnard, Vuillard*, 1954 (35).

Lent by Charles Clore, Esq.

33

Intérieur avec petits Garçons 1898

Board $21\frac{1}{2} \times 13\frac{1}{2}$ in./54 x 35 cm.

Exh.

Arthur Tooth, London, *Recent Acquisitions*, 1965 (16).

Lit.

Natanson, Fig. 17.

A related picture is in the Collection of Mr. Norton Simon.

Lent by Leonard Wolfson, Esq.

34 Illustrated p. 80

Chez la Brodeuse c. 1898

Panel $13\frac{1}{2} \times 16$ in./34.3 x 40.6 cm.
Signed.

Coll.

Mme Eugène Zak; Mme Jeanne Castel; Arthur Jeffress; the Hon. Mrs. A. Pleydell-Bouverie

Exh.

Rotterdam, 1953 (5, as c. 1895).

Lit.

Beer, pl. 41.

Lent by Cecil G. Bernstein, Esq.

35

La Foire c. 1898

Panel 13½ × 10½ in./35 × 27 cm.

Exh.

New York, 1948 (9); Kunsthalle, Berne, *Maler der Revue Blanche*, 1951 (223); Bellier, Paris, *Bonnard*, 1960 (2).

Lit.

Rewald, 1948, p. 25, repr.

*Lent by Maître A. Bellier*36 *Illustrated p. 80***La Lampe à l'Huile 1898-1900**

Board 24 × 22½ in./60.9 × 57.8 cm.

Coll.

Paul Pétrides Gallery, Paris.

Exh.

Arthur Tooth, London, *Recent Acquisitions*, 1953 (17); Tate Gallery, London, *Private Views*, 1963 (119).

Lit.

Sutton, pl. 2.

*Lent by Mrs. Oliver Parker*37 *Illustrated p. 82***Le Repas 1899**

Panel 12½ × 16 in./32.1 × 40.6 cm.

Signed and dated.

Coll.

Joseph Hessel; Lefevre Gallery, London.

Exh.

Lefevre Gallery, London, *Bonnard and his French Contemporaries*, 1947 (8); Arts Council, *French Paintings from Mr. Peto's Collection*, 1947 (2); Edinburgh, 1948 (9); Rotterdam, 1953 (14); Marlborough Gallery, London, *Roussel, Bonnard, Vuillard*, 1954 (36); Plymouth, *French Impressionists from the Peto Collection*, 1960 (4).

Lit.

Tristan Bernard, 'Joseph Hessel', *La Renaissance* (n.d.) p. 36, repr.*Lent by Mrs. Rosemary Peto*

38

Le Jardin: La Famille Terrasse 1899

Board 13 × 20 in./33 × 50.8 cm.

Signed and dated.

Coll.

Henri Bernstein.

Exh.

Lefevre Gallery, London, *XIX and XX Century French Paintings*, 1962 (1).*Lent by a Private Collector*39 *Illustrated p. 80***Interior: The Terrasse Children 1899**

Panel 12½ × 21 in./31.6 × 53.3 cm.

Signed and dated.

Coll.

Georges Renand.

Exh.

Rotterdam, 1953 (16).

Lit.

F. Jourdain, *Bonnard ou les Vertus de la Liberté*, 1946, repr.*Lent by Mr. and Mrs. Emery Reves*

40

L'Indolente: Femme assoupie sur un Lit 1899

Canvas 37½ × 41½ in./96 × 105 cm.

Signed and dated.

Coll.

Alexandre Natanson; Félix Fénéon.

Exh.

Orangerie, 1947 (15: as *L'Assoupie*); Liège, Ghent and Luxembourg, *Bonnard, Vuillard, Denis*, 1948; Brussels, Amsterdam, *Cent Chefs-d'oeuvre du Musée d'Art Moderne*, 1952 (2).

Lit.

Sutton, pl. 3.

B. Dorival, *L'Ecole de Paris au Musée d'Art Moderne*, 1961, pp. 100-101.*Lent by the Musée National d'Art Moderne, Paris*41 *Illustrated p. 80***L'Indolente: Femme assoupie sur un Lit c. 1899**

Canvas 35 × 41½ in./88.9 × 105.4 cm.

Studio stamp.

This is another version of No. 40.

Lent by the Bowers Collection, Paris

42 *Illustrated p. 83*

La Marchande de Quatre Saisons c. 1899

Canvas 21½ × 24½ in./55 × 62 cm.

A lithograph of the same title is included in the series, *Quelques Aspects de la Vie de Paris*, 1895 (cf. Roger-Marx, No. 63).

Lit.

Vaillant, p. 43, repr.

Lent by a Private Collection, U.S.A.

43

La Place Pigalle 1900

Panel 13 × 23 in./33 × 58.4 cm.

Signed.

Coll.

Galerie Georges Petit, Paris 1930; Bernheim-Jeune, Paris; de Frenne, Paris, 1948; French Art Galleries, Inc., New York; Mr. and Mrs. Max Miller, New York; Lefevre Gallery, London.

Exh.

Galerie Charpentier, Paris, *Scènes et Figures Parisiennes*, 1943 (487 as 'La Rue'); New York, 1948 (13); Lefevre Gallery, London, *XIX and XX Century French Paintings*, 1963 (1).

Lit.

Paul Fierens, *Emporium*, 1935, p. 81; Beer, pl. 31; Natanson, pl. 26 (as 'Montmartre').

Lent by Sir Isaac Wolfson, Bt.

44

Misia Godebska 1900

Canvas 25 × 20 in./61 × 50 cm.

Signed.

Coll.

André Weil; O'Hana Gallery, London.

Exh.

Milan, 1955 (31, as 1912).

Lit.

Sutton, pl. 4.

Misia Godebska (1872-1950) was born in St. Petersburg, her father being a Polish painter and her mother of Belgian and Russian extraction. She studied music under Fauré and when little over fifteen married Thadée Natanson, the nephew of her father's second wife. Her salon in the rue Saint-Florentin and her house at Valvins were visited by many of the leading artists and men of letters of the day. After being divorced by Natanson, she married Alfred Edwards, the founder of the Paris daily paper *Le Matin*, and later J. M. Sert, the Spanish painter. Her portrait was painted by Renoir, Toulouse-Lautrec, Bonnard, Vuillard, and Vallotton. She commissioned Bonnard to paint a series of decorations for her drawing room, one of which is included in the exhibition (No. 91).

Lent by Mrs. Maurice Harris

45 *Illustrated p. 83*

Paris: Night 1900

Board 17½ × 22½ in./45 × 57 cm.

Signed and dated.

Coll.

Galerie Druet, Paris, 1924; Fayet; J. T. Spaulding, 1938-48.

Exh.

Fogg Museum, Cambridge, Mass., *Paris in Paintings*, 1941; Rhode Island School of Design, Providence, 1951; Society of the Four Arts, Palm Beach, Florida, *Bonnard*, 1957; Minneapolis Institute of Arts, *The Nabis and their Circle* 1962 (unnumbered).

Lit.

J. Rewald, 'For Pierre Bonnard on his seventy-fifth birthday', *Art News*, XLI, 1942, p. 24.

Lent by the Museum of Fine Arts, Boston (Bequest of J. T. Spaulding)

46 *Illustrated p. 86***La Famille Terrasse, ou l'Après-Midi Bourgeoise** 1900

Canvas 54½ × 83½ in./139 × 212 cm.
Signed.

Exh.

First at the Salon des Indépendants, Paris, 1900, and on numerous subsequent occasions, including Orangerie, 1947 (20); New York, 1948 (17); Rotterdam, 1953 (25); Lyon, 1954 (15); Nice, 1955 (6); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (4), and *Cent Ans de Portrait*, 1962 (3); Stockholm, *La douce France*, 1964 (55).

Lit.

The main references, from an extensive bibliography are C. Terrasse, pp. 97-8, repr. p. 99; Rewald, pp. 37, repr. 38; Natanson, pp. 216-35.

The scene takes place at the Grand-Lemps, Isère, the house of Mme Eugène Bonnard, mother of the artist and of Mme Claude Terrasse. On the bench at the left is Claude Terrasse and his son Jean; seated in the centre beside Mme Terrasse, Mme Prudhomme with her godson, Charles Terrasse, and at the extreme right M. Prudhomme. Mme Bonnard is disappearing through the french window. Three other Terrasse children are portrayed: Vivette, in the foreground with her nurse, Robert seated by the pool and Renée in the window. Another version is in the Stuttgart Gallery.

Lent by The Collection Bernheim-Jeune, Paris

47

Le Linge 1900

Board 20 × 12½ in./50.8 × 31.8 cm.
Signed and dated.

Coll.

Joseph Hessel, Paris.

Exh.

Arts Council, *French Paintings from Mr. Peto's Collection*, 1947 (3); Edinburgh, 1948 (11); Marlborough Gallery, London, *Roussel, Bonnard, Vuillard*, 1954 (37).

Lit.

Tristan Bernard, 'Joseph Hessel', *La Renaissance* (n.d.), p. 32.

Lent by Mrs. Rosemary Peto

48

Scène de Rue c. 1900

Paper on canvas 18½ × 21½ in./48 × 55 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

49 *Illustrated p. 84***Thadée Natanson et jeune Femme** c. 1900-3

Panel 31½ × 21½ in./81 × 54 cm.
Studio Stamp.

Thadée Natanson (1868-1951) was born in Poland and came to Paris with his family as a child. He became friends with Lucien Herr, Charles Andler, and Léon Blum. He was a lawyer, but his interests led him into artistic and literary circles and he became editor-in-chief of *La Revue Blanche* of which his brother Alexandre was the director. He played an active part in the Dreyfus affair and he was one of the founders of the *Ligue des Droits de l'Homme*. He was painted by Bonnard, Vuillard and Josef Rippl-Ronai. His wife, Misia, also sat to numerous artists, among them Bonnard. (See No. 56).

Lent by the Bowers Collection, Paris

50

Snow Scene c. 1900-5

Canvas 15 × 33½ in./38 × 85 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

51

Deux Femmes c. 1901-7

Panel 14½ × 18½ in./37 × 46 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

52

Les Enfants Terrasse c. 1902

Canvas 19½ × 21½ in./49 × 54 cm.

Coll.

Bernheim-Jeune, Paris; Dr. Emil Hahnloser, Zurich.

Exh.

Zurich, *Bonnard-Vuillard*, 1932 (19); Zurich, 1949 (19); Kunsthalle, Berne, *Maler der Revue Blanche*, 1951 (14).

Lit.

Vaillant, p. 49, repr.

Lent by a Private Collector, Switzerland

53

Dans le Port c. 1902-3

Canvas 19 × 21½ in./48 × 54½ cm.

Signed.

Coll.

Edouard Vuillard; Jacques Roussel.

Exh.

Buenos Aires, 1965 (4); Santa Barbara, *Painters by the Sea*, 1961; Dallas, *ibid.*; Dallas, *Collector's Choice*, 1961.

This work appears in a picture by Vuillard, *Mme Vuillard at the Table* in the Parnis-Livingstone Collection: cf. Vuillard Exhibition Catalogue, Wildenstein, New York, 1964 (61).

Lent by the Gallery Maeght, Paris

54

Leçons 1903

Canvas 14½ × 18 in./36·8 × 45·7 cm.

Signed.

Coll.

Mayor Gallery, London; Angus Wilson; Odo Cross.

Exh.

Roland, Browse and Delbanco, London, *Bonnard*, 1950 (32); Southampton Art Gallery, 1951-61.

Lit.

C. Terrasse, p. 87 (as *La Dinette*, 1903).

Lent by the Barber Institute of Fine Arts, University of Birmingham

55

Interior with two Children 1903

Board 20½ × 15½ in./52 × 39 cm.

Signed.

Coll.

Katia Granoff, Paris, 1948.

Exh.

Zurich, 1949 (18); Lyon, 1954 (20); Basle, 1955 (17); Milan, 1955 (13).

Lent by Dr. Ing. Willi Aebi

56

Misia Godebska on a Boat c. 1903

Canvas 21½ × 18½ in./55·2 × 46·3 cm.

Signed.

Coll.

Lefevre Gallery, London; Knoedler, New York.

Exh.

Lefevre Gallery, London, *French Painters of Today*, 1924 (1).

Lent by a Private Collector, Paris

57

Nude 1903

Board 26½ × 20½ in./68 × 52 cm.

Signed.

Coll.

Consul General Jean Jahnson, Stockholm; Svensk-Franska Konstgalleriet, Stockholm, 1934.

Exh.

Liljevalchs Konsthall, Stockholm, *Cézanne till Picasso*, 1954 (14); Milan, 1955 (19).

Lit.

Werth, pl. 2 (as 1903).

Lent by the Konstmuseum, Gothenburg

58

Nude c. 1903

Board 20½ × 17½ in./52 × 44·3 cm.

Signed.

Coll.

Gösta Olsson; Svensk-Franska Konstgalleriet, Stockholm, 1918.

Exh.

Liljevalchs Konsthall, Stockholm, *Cézanne till Picasso*, 1954 (16); Milan, 1955 (20).

Lent by the Konstmuseum, Gothenburg

59 Illustrated p. 92

Interior with Woman seated 1905

Canvas 19 × 17 in./48·2 × 43·2 cm.

Signed.

Coll.

Roger Fry, by whom presented to the Institute, 1935.

Exh.

Lyon, 1954 (22).

Lent by the Courtauld Institute Galleries (Fry Collection)

60 Illustrated p. 84

Le Ruban rose c. 1905

Canvas 21½ × 24½ in./54·6 × 63 cm.

Signed.

Exh.

Orangerie, 1947 (hors catalogue); Nice, 1955 (7).

Lent by Dr. Jacques Dupont

61

Woman seated in a Studio c. 1905

Canvas 24½ × 19 in./62·2 × 48·3 cm.
Signed.

Coll.

Edward G. Robinson.

Exh.

Los Angeles, *The Edward G. Robinson Collection*, 1941;
New York, *Forty Paintings from Edward G. Robinson
Collection*, 1953 (2); Tate Gallery, London, *Niarchos
Collection*, 1958 (as 1909); Zurich, 1959 (28).

Lent by Stavros S. Niarchos, Esq.

62 Illustrated p. 84

Femme aux Bas noirs c. 1905

Board 24½ × 25½ in./62·2 × 64·1 cm.
Signed.

Exh.

Kunsthalle, Berne, *Maler der Revue Blanche*, 1951
(13); Rotterdam, 1953 (42); Basle, 1955 (21); Petit
Palais, Paris, *De Géricault à Matisse*, 1959 (3).

Lit.

Fosca, pl. XXV; C. Terrasse, pl. 101;
F. Jourdain, *Bonnard, ou les Vertus de la Liberté*, 1946,
repr.; Natanson, pl. 39 (as 1909); Rumpel, pl. 22.

Lent by the Galerie Rosengart, Lucerne

63

Scène de Rue c. 1905-10

Board 61½ × 68½ in./157 × 173 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

64

Le Goûter 1906

Canvas 25½ × 36½ in./65 × 92 cm.
Signed.

Exh.

New York, 1948; Bellier, Paris, *Bonnard*, 1960 (8).

Lent by Mme Bellier

65 Illustrated p. 85

Repas de Bêtes c. 1906

Canvas 42½ × 29½ in./108 × 74·9 cm.
Signed.

Coll.

Joseph Hessel, Paris; Stern, Stockholm.

Exh.

The Hague, 1936; Marlborough Gallery, London,
French Masters of the XIX and XX Century, 1950 (2);
New York, 1964-5 (16).

The sitters are Mme Terrasse and Claude Terrasse,
the brother of Charles Terrasse.

Lent by Hugo L. Moser, Esq.

66 Illustrated p. 85

Sur le Yacht 1906

Panel 14½ × 18½ in./37 × 46 cm.
Signed.

Coll.

André Brisson, by whom presented to the Museum,
1953.

Exh.

Lyon, 1954 (25); Milan, 1955 (17); Basle, 1955 (24);
Brunswick, Bremen, Cologne 1956-7 (9).

Lit.

M. Sandoz, *Musée de Poitiers, Petites Monographies.
Collection Brisson, n.d.*, p. 8, repr. 19, No. 14.

Lent by the Musée des Beaux-Arts de Poitiers

67

Shipping on the Seine c. 1906

Board 13 × 21 in./34 × 54 cm.
Signed.

Coll.

Purchased from the artist in 1906.

Exh.

Rotterdam, 1953 (38).

Lent by a Private Collector

68

Femme au Chien, Contre Jour c. 1906

Canvas 25 × 26 in./64 × 66 cm.
Studio Stamp.

This represents Marthe Bonnard with her dog 'Black'.

Lent by a Private Collector, New York

69

Torse de Femme c. 1906-7

Canvas 25½ × 24½ in./65 × 54 cm.
Studio Stamp.

Lent by a Private Collector, New York

70

Les Demoiselles Natanson c. 1906-10

Canvas 48½ × 55 in./123.9 × 39.7 cm.
Signed.

Coll.
Alexandre Natanson.

Exh.
Amsterdam, 1947 (5); Zurich, 1949 (32); Rotterdam, 1953 (42); Lyon, 1954 (14); Basle, 1955 (32); Milan, 1955 (16); Buenos Aires, 1965 (17).

Lit.
André Fontainas, *Bonnard*, 1928, pl. X; L. Hauteceur, *Littérature et Peinture en France*, 1942, pl. XXX, VIII; Natanson, Fig. 41 (as 1900); Vaillant, p. 61 repr.

The sitters are the daughters of Alexandre Natanson; Evelyn, Bolette, Georgette and Marcelle.

Lent by a Private Collector, Paris

71 *Illustrated p. 93***Dans le Cabinet de Toilette 1907**

Board 42½ × 28½ in./107 × 72 cm.
Signed and dated.

Exh.
On a number of occasions, including Orangerie, 1947 (45); Rotterdam, 1953 (39); Lyon, 1954 (28); Milan, 1955 (23); Nice, 1955 (10); Basle, 1955 (27); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (11) and *Visages et Paysages de Bonnard et de Vuillard*, 1957 (10); Amsterdam, 1957 (7).

Lit.
Werth, pl. 17; Beer, p. 17, repr.

Lent by the Collection Bernheim-Jeune, Paris

72

La Femme au Chien c. 1907

Canvas 16 × 19 in./40.6 × 48.2 cm.

Exh.
Paris, Druet, 1924.

Lent by A. Morhange, Esq.

73

Snow Scene, Paris c. 1907

Canvas 12½ × 17½ in./32.7 × 44.2 cm.

Coll.
Paul Rosenberg, New York.

Exh.
New York, 1948 (23).

Lit.
Werth, No. 12, repr.
Lent by Lazarus Phillips, Esq.

74 *Illustrated p. 86***Le Clocher 1907**

Canvas 19½ × 28½ in./50.2 × 73 cm.
Signed.

Coll.
Bernheim-Jeune, Paris; Marquis de Ganay, Paris; Templeton Crocker, San Francisco.

Exh.
Palace of Legion of Honour, San Francisco, 1940; Arthur Tooth, London, *Paris-Londres*, 1962 (20).

Lent by D. F. Hellings, Esq.

75

Pêcheurs en Barque, Mer de Bretagne c. 1907

Canvas 26 × 30 in./66 × 76.2 cm.
Signed.

Coll.
Bernheim-Jeune, Paris.

Exh.
Rotterdam, 1953 (68, as c. 1924); Milan, 1955 (54, as c. 1925); Basle, 1955 (71); Volkswagenwerk, Wolfsburg, *Französische Malerei*, 1961 (2).

Lent by the Collection S. Rosengart, Lucerne

76

Nude c. 1907

Canvas 21 × 13½ in./53.3 × 34.3 cm.
Signed.

Coll.
F. Hindley Smith, by whom bequeathed to the Museum, 1939.

Lit.
Ashmolean Museum, *Catalogue of Paintings*, 1962, p. 25, No. 58 (as c. 1920).

Lent by the Ashmolean Museum, Oxford

77

Misia on a Divan c. 1907

Canvas 32 × 46 in./80 × 115 cm.

Coll.

Misia Sert, Paris; Boulos Ristfelheuber; Knoedler, New York.

Exh.

Orangerie, 1947 (27); Dayton Art Institute, Ohio, *Chrysler Collection*, 1960 (87).

Lit.

Besson, pl. 31.

For another portrait of Misia Sert see No. 44.

Lent by the Collection of Walter P. Chrysler, Jr.

78

Coin de Maison c. 1907-10

Canvas 29½ × 15 in./74 × 38 cm.

Studio Stamp.

Lent by a Private Collection, U.S.A.

79

Woman in an Interior c. 1907-10

Canvas 18½ × 17½ in./47.6 × 45.1 cm.

Signed.

Coll.

Bernheim-Jeune, Paris; Redfern Gallery, 1937.

Exh.

Paris, Druet, 1924; Redfern Gallery, 1937; National Gallery, Cape Town, 1959 (5).

*Lent by Fairfax Hall, Esq.*80 *Illustrated p. 87***Le Paon ou les Trois Grâces 1908**

Canvas 42½ × 49½ in./108 × 125 cm.

Signed.

Exh.

First at Bernheim-Jeune, Paris, *Oeuvres Récentes*, 1909 (4); among later exhibitions, Orangerie, 1947 (43); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (19) and *Visages et Paysages de Bonnard et de Vuillard*, 1957 (1).

Lit.

The main references are C. Terrasse, p. 124, repr. (as 'vers 1912'); Besson, pl. 29; Natanson, p. 41.

*Lent by the Collection Bernheim-Jeune, Paris*81 *Illustrated p. 87***Fin de Repas au Jardin 1908**

Canvas 42½ × 48½ in./107 × 123 cm.

Signed and dated.

Exh.

Salon d'Automne, Paris, 1908 (187); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (16) and *Visages et Paysages de Bonnard et de Vuillard*, 1957 (5).

Lit.

L. Cousturier, 'Bonnard', *L'Art Décoratif*, XIV, 1912, p. 361, repr., 367; Coquiott, p. 47, repr.*Lent by the Collection Bernheim-Jeune, Paris*

82

La Loge 1908

Canvas 35½ × 47½ in./91 × 120 cm.

Signed.

Exh.

On a number of occasions, including New York, 1948 (24); Rotterdam, 1953 (40); Lyon, 1954 (30); Nice, 1955 (11); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (13) and *Visages et Paysages de Bonnard et de Vuillard*, 1957 (8); Musée d'Art Moderne, Paris, *Sources du XX^e Siècle*, 1960 (43); Stockholm, *La douce France*, 1964 (56).

Lit.

The main references are Rewald, p. 75, repr.; Natanson, No. 34, repr.; Besson, pl. 21.

Gaston and Josse Bernheim-Jeune with their wives.

Lent by the Collection Bernheim-Jeune, Paris

83

Nu à Contre-Jour, 1908-9

Canvas 49½ × 42½ in./125 × 109 cm.

Signed.

Coll.

Octave Maus; Mlle Eugénie Hauman.

Exh.

On a number of occasions, including Brussels, *La Libre Esthétique*, 1909 (10, as *L'Eau de Cologne*); Orangerie, 1947 (28); Lyon, 1954 (31); Milan, 1955 (24); Baale, 1955 (30); Paris, Musée d'Art Moderne, *Les Sources du XX^e Siècle*, 1960 (45).

Lit.

Various Belgian periodicals in 1909; Natanson, p. 35 repr.; A. Terrasse, p. 103, repr.; Vaillant, p. 192 repr.

Lent by the Musées Royaux des Beaux-Arts de Belgique, Brussels

84

Dans le Jardin c. 1908

Canvas 15½ × 18½ in./38·4 × 46·3 cm.
Studio Stamp.

Lent by Dr. Fritz and Dr. Peter Nathan

85

La Famille Terrasse c. 1908

Canvas 25½ × 32½ in./64·8 × 82·5 cm.
Signed.

Coll.

Sir Alexander Korda; Mrs. A. Metcalfe.

Exh.

Arthur Tooth, London, *Paris-Londres*, 1954 (15).

This may be compared with the *Children in a Garden* of 1908 and the *Terrasse Family* of c. 1904: both exh. New York, 1964-5, Nos. 15 (repr. p. 70) and 18 (repr. p. 37).

Lent by Miriam, Lady Marks

86

Nude seated on the Edge of a Bed: Bas Noir c. 1908

Panel 22½ × 17 in./58·8 × 43·2 cm.

Coll.

Aristide Maillol; Lefevre Gallery, London.

Exh.

Lefevre Gallery, London, *XIX and XX Century French Paintings*, 1956 (1); Los Angeles, 1965 (4).

Lent by The Earl of Rosslyn

87 *Illustrated p. 92*

Young Girl reading c. 1908

Canvas 20½ × 19½ in./52·1 × 49·5 cm.
Signed.

Coll.

Terrasse.

Lent by Monsieur J.-C. Eger

88

Les deux Fauteuils c. 1908

Canvas 17½ × 21½ in./45 × 55·3 cm.
Signed.

Coll.

Bernheim-Jeune, Paris; Réaumont, Paris; Wildenstein, New York.

Exh.

Marlborough Gallery, London, *A Great Period of French Painting*, 1963 (2, as c. 1929).

Lit.

The Connoisseur, June 1960, repr. on cover.

Lent by Terence Kennedy, Esq.

89 *Illustrated p. 88*

Siesta - The Artist's Studio c. 1908-10

Canvas 43 × 51½ in./109·2 × 130·9 cm.
Signed.

Coll.

Ambroise Vollard, Paris; Bernheim-Jeune, Paris; Sir Kenneth Clark; Mrs. S. Kaye, London; Lefevre Gallery, London.

Exh.

Lefevre Gallery, London, *Bonnard and his French Contemporaries*, 1947 (10); New York, 1948 (26).

Lit.

C. Terrasse, p. 79, repr.; A. Fontainas, *Bonnard*, 1928, pl. 3 (as 'La Sieste'); Beer, pl. 61 (as 'La Sieste'); Rewald, p. 80, repr.

Lent by The National Gallery of Victoria, Melbourne (Fellon Bequest)

90 *Illustrated p. 93*

Nude c. 1909

Canvas 54½ × 31½ in./138·4 × 80 cm.
Signed.

Coll.

Bernheim-Jeune, Paris; E. J. Power, London.

Lent by Art Properties Inc., New York

91 *Illustrated p. 90***Après le Déluge 1909-10**

Canvas 168½ × 98½ in./425 × 249 cm.
Signed.

Coll.

Misia Sert, Paris; Private Collection, France, 1954;
Galerie Charpentier, 1954.

Exh.

Salon d'Automne, 1910; Museum of Modern Art,
New York, 1955; Portland Art Museum, Oregon,
Paintings from Private Collections, 1956-7.

Lit.

L. Cousturier, *L'Art Décoratif*, October 1910, XII,
pp. 144-7, repr.; *idem*, *L'Art Décoratif*, December 1912,
pp. 361-76, repr.; *Life Magazine*, December 1955, p. 28,
repr.; *Paintings from the Collection of Walter P. Chrysler, Jr.*
1956 (92); Roseline Bacou, 'Décors d'Appartements au
Temps des Nabis', *Art de France*, 1964, pp. 196, 202-203,
repr.

One of the group of four decorative pictures
commissioned by Misia Godebska in 1909, after her
separation from Thadée Natanson. Two are in the
collection of Mme Henri Kapferer, one of which was
exhibited at the Palais Galliera, Paris, *Paris 09-22*, 1957
(25). Writing about this decoration, Cousturier
declared: 'Rien de plus moderne, et rien de plus
filialement attaché à la tradition'.

Lent by the Collection of Walter P. Chrysler, Jr.

92 *Illustrated p. 90***The Blue Balcony 1909-10**

Canvas 20½ × 30½ in./52.7 × 76.5 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, 1909-10;
Hugo Nathan, Munich; Paul Vallotton, Lausanne,
1915; Percy Moore Turner; Samuel Courtauld, by
whom presented to the Institute, 1932.

Exh.

Zurich, 1949 (52).

Lit.

D. Cooper, *The Courtauld Collection*, 1954, p. 83 (2),
pl. 64; *The Courtauld Institute Galleries: Catalogue*, 1965,
p. 11 (38).

Lent by the Courtauld Institute Galleries (Courtauld Collection)

93

Marine 1910

Canvas 9½ × 15 in./25 × 38 cm.
Signed.

Exh.

Studio Opera d'Arte, Rome, *Bonnard, Vuillard, Roussel*,
1964 (unnumbered).

Lent by a Private Collector, Germany

94

La Neige en Dauphiné c. 1910

Canvas 22 × 25½ in./55.8 × 64 cm.
Signed.

Exh.

Nice, 1955 (14); Bernheim-Jeune, Paris, *Hommage à
Bonnard*, 1956 (18); Secession Gallery, Munich,
Europäische Kunst, 1964 (41).

Lit.

A. Terrasse, p. 51, repr.

Lent by a Private Collector, Paris

95

L'Effet de Neige près de Chambéry c. 1910

Board 15 × 16 in./38.1 × 40.6 cm.
Signed.

Coll.

Knoedler, c. 1930.

Exh.

Edinburgh, 1948 (50); Roland, Browse and
Delbanco, London, *Bonnard*, 1950 (22).

Lent by a Private Collector

96

Coquelicots au Pot de Grès c. 1910

Canvas 28 × 21½ in./71 × 54 cm.

Coll.

Bernheim-Jeune, Paris; Sacha Guitry, Paris, 1911;
Marlborough Fine Art.

Exh.

Galerie de Paris, *Importants Tableaux Modernes*, 1961-2
(2); Marlborough Gallery, London, *French Paintings
from English Private Collections*, 1965 (1).

Lent by a Private Collection

97

Interior: Lamplight c. 1910-15

Canvas 25½ × 19 ¼ in./65 × 49 cm.

Coll.

Carlo Grassi, Milan.

Exh.

Milan, 1955 (30a).

Lit.

G. Nicodemi *La Raccolta Carlo Grassi*, 1957, p. 167, fig. 117.*Lent by the Galleria Civica d'Arte, Moderna, Milan*98 *Illustrated p. 89***Paysage à trois Personnages et Saule 1911**

Canvas 28½ × 26½ in./72 × 68 cm.

Studio Stamp.

Exh.

Rome Studio Opera d'Arte, *Bonnard, Vuillard, Roussel*, 1964 (unnumbered).

A sketch for the right-hand side of the decorative scheme which was commissioned by the Russian collector Morosoff for his Moscow house and which is now distributed between the Pushkin Museum, Moscow and The Hermitage, Leningrad. These pictures were exhibited at Bernheim-Jeune and at the Salon d'Automne in 1911 under the title of *La Méditation*.

*Lent by the Galerie Maeght, Paris*99 *Illustrated p. 86***Boulevard de Clichy c. 1911**

Canvas 19½ × 27 in./49.5 × 68.5 cm.

Signed.

Coll.

Redfern Gallery, c. 1938.

Exh.

National College of Art, Dublin, *Modern Continental Paintings*, 1944.

This may be compared with the *Morning in Paris* and *Evening in Paris*, both of 1911, formerly in the Morosoff Collection and now in The Hermitage, Leningrad (Leningrad Cat. nos. 9107, 9105, repr.; P. Descargues, *The Hermitage*, 1961, pp. 228-229).

Lent by The Municipal Gallery of Modern Art, Dublin

100

Nature Morte avec Figure c. 1912

Canvas 15½ × 27½ in./39.4 × 70.5 cm.

Signed.

Coll.

Bernheim-Jeune, Paris, 1912.

Exh.

Zurich, *Bonnard-Vuillard*, 1932 (36); Lucerne, *Sammberg Hahnloser*, 1940 (15); Milan, 1955 (29).

Lit.

L. Cousturier, *L'Art Décoratif*, 1920, p. 374; Coquiott, p. 52; Vaillant, p. 174, repr.

The woman is Marthe Bonnard.

Lent by a Private Collector, Switzerland

101

Landscape 1912

Canvas 19½ × 25 in./99.5 × 63.5 cm.

Signed.

Coll.

Odo Cross; Angus Wilson; Arthur Tooth, London, 1955.

Exh.

Institute of Contemporary Art, London, *Forty Years of Modern Art*, 1948 (5); Edinburgh, 1948 (32).

Lit.

Roger-Marx, *Bonnard*, 1924, p. 35, repr. (as *Bords de la Seine*).

This picture is also known as *Paysage près de Giverny* and *Vernonnet*.

*Lent by the Aberdeen Art Gallery*102 *Illustrated p. 84***Nu accroupi dans un Tub 1912**

Canvas 30 × 40 in./76.2 × 101.6 cm.

Signed and dated.

Coll.

Félix Fénéon, Paris; Henri Belien, Brussels; Knoedler, New York.

Exh.

Zurich, 1949 (49); Marlborough Fine Art, London, *XIX and XX Century French Masters*, 1955 (2); Musée d'Art Moderne, Paris, *L'Ecole de Paris dans les Collections Belges*, 1959 (13).

Lent by Mr. Henry Ford II

103

Le Jardin des Tuileries c. 1912

Canvas 19½ × 25½ in./49 × 65 cm.
Studio Stamp.

Lit.

Vaillant, p. 71, repr.

Lent by the Collection Bloch

104

Le Jardin: Cactus c. 1912

Canvas 27½ × 24½ in./69 × 62 cm.

Lent by a Private Collector, Switzerland

105

Nature Morte au Basset c. 1912

Canvas 20½ × 24½ in./51.4 × 62.3 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, 1912; Joseph Hessel, Paris;
Lefevre Gallery, London; A. Daber, Paris; private
collection, Paris; Lefevre Gallery, London.

Exh.

Lefevre Gallery, London, *Entente Cordiale*, 1939 (3);
Daber Gallery, Paris, 1942; Lefevre Gallery, London,
XIX and XX Century Paintings, 1965 (2).

Lit.

Coquiot, pp. 51-2; *The Studio*, 118, 1939, p. 144;
Courthion, p. 149, repr.; Beer, p. 130, pl. 110;
No. 105 may be compared with *Après le Déjeuner* of 1905
(see Natanson, fig. 31).

Lent by Mr. and Mrs. Paul Mellon

106

Campagne Provençale c. 1912

Canvas 17½ × 29½ in./44 × 76 cm.
Signed.

Coll.

Galerie Rosengart, Lucerne.

Exh.

Zurich, 1949 (52); Rotterdam, 1953 (47); Basle, 1955
(43); Nice, 1955 (15).

Lit.

Courthion, p. 45, repr.

Lent by Frau Irene Vogel

107

Avenue du Bois de Boulogne c. 1912-14

Canvas 19½ × 25½ in./50 × 65 cm.
Studio Stamp.

Lit.

Vaillant, p. 73, repr.

Lent by a Private Collection, U.S.A.

108

Femme blonde, nue, de Dos près d'une Cheminée. 1913

Canvas 31½ × 20½ in./80 × 51 cm.
Signed.

Exh.

Bernheim-Jeune, Paris: *XXXIV Peintures de Bonnard*,
1946 (15); *Bonnard*, 1950 (20); *Hommage à Bonnard*,
1956 (21).

Lit.

C. Terrasse, p. 13, repr.; Beer, pl. IX.

Lent by the Collection Bernheim-Jeune, Paris

109

Pont de la Concorde 1913

Canvas 23½ × 32½ in./60 × 83 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, bought from the artist, 1913;
Montague Shearman, London; Redfern Gallery,
London; Earl of Sandwich, who presented it to the
Gallery, 1944.

Exh., Lit. see *Tate Gallery Catalogue: Foreign Paintings*,
1959, No. 5462.

A view from the Pont de la Concorde looking up the
Seine towards the Ile de la Cité and Notre-Dame.

Lent by the Tate Gallery, London

110

Jeune Fille jouant avec un Chien, Vernon 1913

Canvas 29½ × 31½ in./75 × 80 cm.
Signed.

Exh.

Bernheim-Jeune, Paris: *Bonnard*, 1946 (16); *Bonnard*,
1950 (28); *Visages et Paysages de Bonnard et de Vuillard*,
1957 (10).

Lit.

Werth, pl. 26; E. Blomberg, 'Bonnard', *Konstrevy*, 1939,
p. 4, repr.; Beer, No. 8, repr.

Lent by the Collection Morgan Snell, Paris

111

Evening at the Uhlenhorsten Ferry 1913

Canvas 19½ × 25½ in./49.8 × 65.5 cm.

Signed.

Coll.

Bought from the artist, 1913.

Exh.

Brunswick, Bremen, Cologne, 1956-7 (17).

Lit.

A. Lichtwark, *Briefe an die Kommission für die Verwaltung der Kunsthalle*, ed. G. Pauli, 1925, vol. 2, pp. 494-5.

Bonnard and Vuillard visited Hamburg on the invitation of Alfred Lichtwark in the summer of 1913. While he was there Bonnard painted the two pictures exhibited as Nos. 111 and 112.

Lent by the Kunsthalle, Hamburg

112

Coloured Lamp Contest on the Aussenalster 1913

Canvas 14½ × 18½ in./37.5 × 47.5 cm.

Signed.

Coll.

Bought from the artist 1913.

Lit.

C. Terrasse, 'Recollections of Bonnard', *Apollo*, January 1966, p. 67, repr.
See No. 111.

Lent by the Kunsthalle, Hamburg

113 *Illustrated p. 88***The Regatta c. 1913**

Canvas 28½ × 39½ in./72.7 × 99.7 cm.

Signed.

Exh.

New York, 1964-5 (19).

Lit.

Chronique des Arts, supp. to *Gazette des Beaux-Arts*, February 1964, p. 75; Vaillant, p. 55, repr.

When he was in Hamburg with Vuillard in 1913, Bonnard was taken to see the regatta. The present picture, which represents the regatta at Hamburg, was probably painted by Bonnard on his return to Paris.

Lent by the Museum of Art, Carnegie Institute, Pittsburgh

114

Au Jardin: Conversation dans le Parc c. 1913

Canvas 35½ × 28 in./90 × 71 cm.

Studio Stamp.

Probably painted during the artist's visit to Hamburg in 1913, or soon afterwards (see No. 111).

Lent by Mr. and Mrs. Charles Zadok

115

Les Faunes before 1914

Canvas 50½ × 57½ in./128.5 × 146.4 cm.

Coll.

(?) Bernheim-Jeune, Paris, 1916.

Exh.

Orangerie, 1947 (23, as 1905).

Lit.

Vaillant, p. 179, repr. (as *Le Crépuscule*).

Bonnard painted a composition entitled, *Les petits Faunes* in 1910 (cf. A. Terrasse, p. 95 repr.).

Lent by Frau Doctor L. Jaeggli-Hahnloser

116

Lane at Vernonnet before 1914

Canvas 29½ × 24½ in./74.3 × 62.8 cm.

Coll.

Bernheim-Jeune, Paris, 1914; De Frenne, Paris, 1937; Lefevre Gallery, London, 1947; Sir Alfred Chester Beatty.

Exh.

Lefevre Gallery, London. *Bonnard and his French Contemporaries*, 1947 (12); on loan to National Gallery, London, *Chester Beatty Collection*, 1956-61.

Lit.

Fosca, Pl. XIX.

Painted before 1914. After the picture was bought by Bernheim-Jeune, Bonnard retouched some of the colours without changing the design.

Lent by the National Gallery of Scotland, Edinburgh

117

After the Shower**(La Femme au Peignoir)** 1914Canvas 37½ × 26½ in./95.2 × 66 cm.
Signed and dated.

Coll.

Bernheim-Jeune, Paris; M. Bühler, Berne, 1926;
Galerie Rosengart, Lucerne, 1946; Louis E. Stern,
New York.

Exh.

New York, 1948 (31, as *After the Shower*); Rosenberg
Gallery, New York, *Bonnard*, 1956 (5); Museum of Art,
Brooklyn, *The Louis E. Stern Collection*, 1962-3 (1).

Lit.

Coquiott, pl. 22 (as *Après la Douche*); *L'Amour de l'Art*,
February 1926, p. 59; *Le Point: Bonnard*, 1943, p. 33 (as
Le Cabinet de Toilette); Rewald, repr. frontispiece.*Lent by the Philadelphia Museum of Art (Louis E. Stern
Collection)*118 *Illustrated p. 91***Still Life** 1914Canvas 24½ × 18 in./62.3 × 45.8 cm.
Signed.

Lit.

The Studio, May 1958, p. 148.*Lent by Mrs. Nikolas Ghika*

119

Woman in a red Dress c. 1914

Board 18½ × 15 in./47 × 38.1 cm.

Coll.

The Independant Gallery, London; Sir Michael Sadler.

Exh.

Wiesbaden, 1914; Milan, 1955 (35); Basle, 1955 (45).

Lit.

Coquiott, pl. XXIV, as *Un Buste*, 1916.

The sitter is Mme Marthe Bonnard.

Lent by Marcus Wickam-Boynton, Esq.

120

Le Café c. 1914Canvas 28½ × 41½ in./73 × 106.5 cm.
Signed.

Coll.

Joseph Hessel, Paris; Bernheim-Jeune, Paris;
Independant Gallery, London, 1924; Sir Michael
Sadler, who presented it to the Gallery.Exh., Lit., see *Tate Gallery Catalogue: Foreign
Paintings*, 1959, No. 5414.The girl on the left may be Marthe Bonnard. The
picture has often been known as *Afternoon Tea*.*Lent by the Tate Gallery, London*121 *Illustrated p. 103***La Porte ouverte** c. 1914-20

Canvas 44½ × 43½ in./113.5 × 110.5 cm.

Lit.

Vaillant, p. 86, repr.

Lent by a Private Collector, Germany

122

Jardin au Vernonnet c. 1915

Canvas 23½ × 20½ in./59 × 53 cm.

Bonnard acquired 'Ma Roulotte', a small house at
Vernonnet, near Vernon, in 1912.*Lent by a Private Collection, U.S.A.*

123

La Ferme c. 1915

Canvas 17½ × 22½ in./45 × 57 cm.

Exh.

Buenos Aires, 1965 (19).

Lent by a Private Collection, U.S.A.

124

Woman with a Basket of Fruit c. 1915-18Canvas 27 × 15½ in./68.6 × 39.4 cm.
Signed.

Coll.

Frederic Cone; Baltimore.

Exh.

New York, 1948 (59); Virginia, Museum of Fine Arts,
The Cone Collection, 1953; New York, 1964-5 (24).

Lit.

Rewald, p. 141, No. 59 (as 1928); Lincoln F. Johnson, Jr.,
'Pierre Bonnard and Impression' *The Baltimore Museum
of Art News*, December 1953, pp. 4-6, repr.; *Handbook of
the Cone Collection*, 1955, p. 27, No. 5, repr. p. 28.*Lent by the Baltimore Museum of Art (Cone Collection)*

125

The Bridge at Vernon c. 1915-20

Board 12 × 14½ in./30.5 × 36.8 cm.
Signed.

Coll.

M. de Lackmann; Mlle R. Monchiati; Mme L. Bourdon.

Exh.

Roland, Browse and Delbanco, London, *Bonnard*, 1950 (33); Southampton and Bournemouth, *Collection H. Roland*, 1952 (2); Milan, 1955 (39); Basle 1955 (50); Manchester, *Collection H. Roland*, 1962 (13); Leeds, *Collection H. Roland*, 1965 (13).

Lent by Dr. H. M. Roland

126

Torse de Femme vu dans un Miroir 1916

Canvas 31½ × 43½ in./81 × 111 cm.
Signed.

Exh.

First at Pittsburgh, 1924, and *inter alia*, Bernheim-Jeune, Paris, *Bonnard*, 1946 (11) and *Hommage à Bonnard*, 1956 (39); Nice, 1955 (29); Stockholm, *La douce France*, 1964 (57).

Lent by the Collection Bernheim-Jeune, Paris

127

Biches sous Bois c. 1916

Canvas 29½ × 40½ in./74.3 × 102.8 cm.
Signed.

Coll.

Wildenstein, London, 1943.

Exh.

Edinburgh, 1948 (45).

Lent by Lady Glenconner

128 *Illustrated p. 93***Nu debout c. 1916-19**

Canvas 47 × 21 in./119.3 × 53.3 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, 1935.

Lit.

C. Terrasse, p. 157, repr.

This may be compared with a *Nude* of 1916 repr. by Roger-Marx, *Bonnard*, 1924, p. 39.

Lent by R. M. Coode, Esq.

129 *Illustrated p. 95***Symphonie Pastorale 1916-20**

Canvas 51½ × 63 in./130 × 160 cm.
Signed.

Exh.

First at Bernheim-Jeune, Paris, 1921 (1); on subsequent occasions at this gallery, including *Hommage à Bonnard*, 1956 (28); Nice, 1955 (21).

Lit.

The main references are C. Terrasse, pp. 146, 147, repr. 148 (as *Pastorale*); Natanson, p. 140; P. Francastel, *Histoire de la Peinture Française*, II, 1955, p. 180.

Lent by the Collection Bernheim-Jeune, Paris

130

Port de Cannes ou La Voile Latine 1917

Canvas 17 × 26½ in./43 × 68 cm.
Signed.

Exh.

First at Bernheim-Jeune, Paris, *Bonnard*, 1917; on subsequent occasions at this gallery, including *Hommage à Bonnard*, 1956 (25), *Visages et Paysages de Bonnard et de Vuillard*, 1957 (2) and *Paysages de France*, 1964 (4).

Lit.

F. Fosca, 'Bonnard', *Art et Décoration*, XXXVII, 1920, p. 74, repr.; Beer, p. 84, No. 104, repr.; 'Les Chefs-d'oeuvre de Bonnard doivent rester en France', *Le Temps de Paris*, 17th May 1956.

Lent by the Collection Bernheim-Jeune, Paris

131

Nu devant la Cheminée 1917

Canvas 24½ × 19½ in./62 × 48.5 cm.
Signed.

Coll.

Paul Vallotton; Richard Bühler; Dr. Carl Mettler.

Exh.

Amsterdam, 1947 (23); Zurich, 1949 (76); Mulhouse, *Bonnard*, 1951 (28); Lyon, 1954 (39); Milan, 1955 (40); Basle, 1955 (55); Nice, 1955 (18).

Lit.

Courthion, p. 113, repr.

Lent by the Kunstmuseum, Basle

132

Hommage à Maillol (Le Statue de Maillol) 1917

Canvas 48½ × 18½ in./123.8 × 47 cm.

Signed and dated.

Coll.

Bernheim-Jeune, Paris; Sam Salz, New York, 1949;
Louis E. Stern, New York.

Exh.

Bernheim-Jeune, Paris, *Bonnard*, 1926; Grand Palais,
Paris, *Hommage à Bonnard*, 1947; Museum of Art,
Brooklyn, *The Louis E. Stern Collection*, 1962-3 (2).

Lit.

'Stern Collection' *Philadelphia Museum of Art Bulletin*,
LIX, 1964, p. 95, repr. (as 'Hommage to Maillol, 1917')
The Sculpture is *Bather in Chignon* by Maillol.*Lent by the Philadelphia Museum of Art (Louis E. Stern
Collection)*

133 Illustrated p. 94

L'Esterel c. 1917

Canvas 22 × 28½ in./56 × 73 cm.

Signed.

Coll.

Paul Vallotton.

Exh.

Amsterdam, 1947 (22); New York, 1948 (36); Bignon,
Paris, *La Peinture Française au Musée Municipal
d'Amsterdam*, 1950 (1); Rotterdam, 1953 (56); Boston,
1958-9 (27); Milwaukee, 1959; Columbus, Ohio,
Paintings from the Stedelijk Museum, Amsterdam, 1959;
Recklinghausen, Polatirät, *Das Apollinische und das
Dionysische*, 1961 (17); Louisiana, 1961; Stockholm,
1961-2.

Lit.

Bonnard, Formes et Couleurs, VI (2), 1944, p. 31, repr.;
Rewald, p. 86, repr.; *Stedelijk Jubileumboeck, Kunst
van Heden*, 1961, No. 242; Vaillant, p. 196, repr.*Lent by the Stedelijk Museum, Amsterdam*

134

Nu dans la Baignoire c. 1917

Canvas 31½ × 17 in./80 × 43 cm.

Signed.

Coll.

Fontaine.

Exh.

New York, 1948 (35); Bellier, Paris, *Bonnard*,
1960 (13).

Lit.

Rewald, p. 84, repr.

Lent by Maître A. Bellier

135

Scène de Rue c. 1917-20

Canvas 15½ × 24½ in./40 × 62 cm.

Studio Stamp.

Lent by the Bowers Collection, Paris

136 Illustrated p. 93

Fenêtre ouverte à Uriage 1918

Canvas 26½ × 15½ in./68 × 39 cm.

Signed.

Coll.

G. Besson, Paris; F. Nathan, Zurich; Lefevre Gallery,
London.

Exh.

Lefevre Gallery, London, 1954 (1); Galleria d'Arte
Moderna, Turin, *La Pittura straniera nelle Collezioni
Italiane*, 1961, pl. 13.

Lit.

Besson, p. 32, repr.; R. Huyghe, *Les Contemporains*, 1949,
pl. 9; G. Marchiori, *La Pittura straniera nelle Collezioni
Italiane*, 1960.

Bonnard spent the summer of 1918 at Uriage.

Lent by Dr. Emilio Jesi

137

Fleurs des Champs 1919

Canvas 21½ × 19½ in./55 × 49 cm.

Signed.

Exh.

Lefevre Gallery, London, *Bonnard*, 1935 (24);
Rotterdam, *Vier Eeuwen Stilleven*, 1954 (121); Bernheim-
Jeune, Paris, *Hommage à Bonnard*, 1956 (40), and *Fruits,
Fleurs, etc.*, 1957 (1); Galerie Charpentier, Paris,
Les Jardins et les Fleurs, 1965.

Lit.

G. Hilaire, 'Féerie Intérieure', *Dimanche-Matin*, 10th
June 1956, p. 8.*Lent by the Collection Bernheim-Jeune, Paris*

138 *Illustrated p. 94*

The Abduction of Europa 1919

Canvas 46½ × 60½ in./117.5 × 160.6 cm.

Signed.

Coll.

Bought by the Museum, 1930.

Exh.

Palace of the Legion of Honour, San Francisco, *French Paintings*, 1934 (61); Carnegie Institute, Pittsburgh, *Survey of French Painting*, 1936 (47); New York, 1948 (37); Musée d'Art Moderne, Paris, *Masterpieces of the 20th Century*, 1952 (4); Tate Gallery, London, *Masterpieces of the XXth century*, 1952 (3); Lyon, 1954 (42); Nelson Gallery, Kansas City, *Modern Masterpieces*, 1955; Society of the Four Arts, Palm Beach, Florida, *Bonnard*, 1957 (12); Toledo Museum, *What is Modern Art*, 1960.

Lit.

Besson, p. 34, repr.; B.-M. Godwin, *European Paintings*, 1934, No. 234, repr. p. 235; Rewald, p. 87, repr.; *Art News Annual*, 28, 1959, p. 100, repr.; M. Grouse, *Critical Eye*, 1962, p. 170.

Lent by the Toledo Museum of Art, Toledo, Ohio (Edward Drummond Libbey Gift)

139

The Edge of the Forest c. 1919

Panel 14½ × 18 in./37.2 × 45.7 cm.

Signed.

Coll.

Joseph Hessel, 1919; Bernheim-Jeune, 1919-20; Dr. Soubies, 1920; Georges Bernheim; Bernheim-Jeune, 1925; Lefevre Gallery, London, 1935; William McInnes, by whom bequeathed to the Gallery, 1944.

Exh.

Glasgow, *Spirit of France*, 1943 (58); Edinburgh, Society of Scottish Artists, 1943 (203); National Gallery, Edinburgh, *A Century of French Painting, 1840-1940*, 1944 (206); Glasgow, *The McInnes Collection*, 1943 (34); Arts Council, Scotland, *McInnes Collection*, 1946 (26); Edinburgh, 1948 (28); Arts Council, Scotland, *French Paintings of the 19th and 20th Centuries*, 1959 (1); R.A. Winter, *Primitives to Picasso*, 1962 (241).

Lit.

Le Bulletin de la Vie Artistique, June 1925, No. 23, p. 516; *Scottish Art Review*, 1948, II, p. 11; Glasgow, *Catalogue of French Paintings*, 1953, p. 56.

Lent by the Glasgow City Art Gallery and Museum

140

Siesta c. 1919

Canvas 39½ × 97½ in./100 × 243.7 cm.

Signed.

Coll.

Bernheim-Jeune, Paris; presented to the Gallery, 1931, by the Nasjonalgalleriets Venner.

Exh.

Venice, *Biennale*, 1922 (236); Stockholm, Oslo, Copenhagen, *Fransk genombrottskunst*, 1931 (4); Kunstneres Hus, Oslo, *Bonnard*, 1939 (52); Orangerie, 1947 (79).

Lit.

Kunst og kultur, 1932, p. 122, repr.; 1934, p. 151, repr.; Nasjonalgalleriet, *Franske Maleri*, 1959, pp. 42, 43.

Lent by the Nasjonalgalleriet Oslo

141

Interior with Woman in Wicker Chair 1920

Canvas 28½ × 20½ in./72 × 51 cm.

Signed and dated.

Coll.

Presented by Föreningen för inköp av svensk och fransk konst.

Exh.

Stockholm, Oslo, Copenhagen, *Fransk genombrottskunst*, 1931; Milan, 1955 (45); New York, 1964-5 (26).

Lit.

Konstrevy, 1929; *Nationalmuseum årsbok*, 1929, pp. 133f.

Lent by the Nationalmuseum, Stockholm

142

Red Flowers (Vase de Fleurs) 1920

Canvas 16½ × 14½ in./41.9 × 36.8 cm.

Signed and dated.

Coll.

Bernheim-Jeune, Paris, 1956; William A. Coolidge; Knoedler, New York, 1960.

Exh.

Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (38).

Lent by Mr. and Mrs. Paul Mellon

143

Le Bol de Lait c. 1920

Canvas 44½ × 36½ in./113 × 92.7 cm.
Signed.

Coll.

Rosenberg and Helft, London, 1938.

Exh.

Rosenberg and Helft, London, *Bonnard and Vailland*, 1938 (6); Edinburgh, 1948 (44); R.A., Diploma Gallery, *A Painter's Collection*, 1963 (114, dated c. 1934).

Lit.

P. Herron, *The Changing Forms of Art*, 1955, p. 123-4; Sutton, pl. 7.

Lent by Edward le Bas, Esq.

144

Marthe Bonnard c. 1920

Canvas 16½ × 17½ in./41.3 × 43.8 cm.

Coll.

A. Vallotton.

Lent by Lady Jamieson

145

Portrait of Vollard c. 1920

Canvas 37½ × 43½ in./95.5 × 111 cm.
Signed.

Coll.

Ambroise Vollard; entered Museum in 1950 (Succession Vollard).

Exh.

Rotterdam, *Maîtres Français du Petit Palais*, 1952-3 (1); Asnières, *Hommage à Bonnard*, 1961 (6).

Lit.

Bonnard; Le Point, 1943, p. 15, repr.; Besson, pl. 38 (as 1900); A. Vollard, *Souvenirs d'un Marchand de Tableaux*, 1937, p. 266.

Bonnard painted Ambroise Vollard, the well known picture dealer, on a number of occasions, especially in about 1904: cf. the picture in the Kunsthaus, Zurich (Natanson, Fig. 30); he also painted him in 1934 (cf. *Chefs-d'Œuvre des Collections Françaises*, Galerie Charpentier, Paris, 1962, p. 12, repr.).

Vollard refers to the present portrait in his *Souvenirs d'un Marchand de Tableaux*, as follows: 'J'ai posé pour d'autres peintres que Renoir et Cézanne, pour Bonnard notamment, qui fit deux portraits de moi. Mais, chez lui, je m'endormais pas, car j'avais toujours sur mes genoux un petit chat qui était difficile à tenir'.

The paintings on the wall in this picture are by Renoir; the sculpture is by Maillol.

Lent by the Musée du Petit-Palais, Paris

146

Bust of a Woman c. 1920

Canvas 17 × 26½ in./43 × 67 cm.
Signed.

Coll.

E. Troester, Geneva.

Exh.

Milan, 1955 (48).

Lent by Cecil Lewis, Esq.

147 *Illustrated p. 97***Terrace at le Cannet** c. 1920

Canvas 14½ × 23½ in./36.5 × 58.7 cm.
Signed.

Coll.

C. Maresco Pearce.

Exh.

Roland, Browse and Delbanco, *Bonnard*, 1950.

Lent by the Trustees of C. Maresco Pearce, Esq.

148

Le Cannet c. 1920

Canvas 23 × 16½ in./58.4 × 41.3 cm.
Signed.

Coll.

C. Maresco Pearce.

Exh.

Roland, Browse and Delbanco, *Bonnard*, 1950.

Lent by the Trustees of C. Maresco Pearce

149

Paysage: Maison Rose au Treillage c. 1920

Canvas 17½ × 22½ in./44 × 56.5 cm.

Lent by a Private Collector, U.S.A.

150

Intérieur c. 1920

Canvas 18½ × 24½ in./48 × 63 cm.
Studio Stamp.

Lent by the Bowers Collection, Paris

151

La Robe bleue: Deux Femmes et Corbeille de Fruits c. 1920

Canvas 22½ × 18½ in./56 × 47 cm.

Lent by a Private Collector, U.S.A.

152

Sunlight at Vernon c. 1920

Canvas 18½ × 21½ in./47 × 54.3 cm.

Signed.

Coll.

Bought from the artist by Bernheim-Jeune, 1922;
P. M. Turner; William Boyd; Redfern Gallery, London,
1943; Miss Andrews; Mrs. J. B. Priestley; Roland,
Browse and Delbanco, London, 1960; Miss M. S.
Davies, by whom bequeathed to the Museum, 1963.

Lit.

J. Ingamells, *Catalogue of Davies Bequest*, 1963, p. 24;
idem, *The Davies Collection*, 1963, No. 68; *Connoisseur*,
156, 1964, p. 117, repr.

A view of the artist's house at Vernon, Eure.

Lent by the National Museum of Wales

153

Jeune Femme au Col rose c. 1920

Canvas 26½ × 18½ in./67 × 47 cm.

Studio Stamp.

Lent by a Private Collector, New York

154 *Illustrated p. 98***Levrette et Nature Morte c. 1920-25**

Canvas 27½ × 27½ in./69.5 × 69.5 cm.

Studio Stamp.

The picture may date from the same period as the
Nature Morte of 1926 in the R. Hauert Collection, Paris
(see New York, 1964-5, No. 12, repr.).

Lent by a Private Collection, France

155

Intérieur: La Table rouge, la Cheminée c. 1920-2

Canvas 21 × 17½ in./53.5 × 44 cm.

This may be compared with the *Salle à Manger*, c. 1925,
which is repr. by Natanson, Fig. 65.

Lent by a Private Collection, U.S.A.

156 *Illustrated p. 96***Portrait of the Artist c. 1920-25**

Canvas 11 × 17½ in./28 × 44.5 cm.

Signed.

Lit.

Bonnard; *Le Point*, XXIV, 1943, p. 38, repr. (as 'vers
1930'). Vaillant, p. 90, repr.

Lent by a Private Collection, U.S.A.

157

Nu Debout à sa Toilette c. 1920-30

Canvas 43½ × 36½ in./110 × 92 cm.

Signed.

Exh.

Galerie Charpentier, Paris, *Cent Chefs-d'Œuvre*, 1953;
Basle, 1955 (60); Milan, 1955 (61, as 1932); Bellier,
Paris, *Bonnard*, 1960 (20); Kassel, *Documenta*, III, 1963.

Lit.

Natanson, p. 80, repr. (as 1920).

Lent by Maître A. Bellier

158 *Illustrated p. 95***Monuments 1921**

Canvas 51½ × 63 in./130 × 160 cm.

Signed.

Exh.

Bernheim-Jeune, Paris, *Bonnard*, 1921 (3); Paris,
Musée des Arts Décoratifs, 1925; Bernheim-Jeune,
Paris, *Au Fil de l'Eau*, 1962 (4); Stockholm, *La douce
France*, 1964 (58).

Lit.

The main references are Coquiott, pl. XX (328); C.
Terrasse, pp. 141, 145, repr.; P. Francastel, *Histoire de la
Peinture Française*, II, 1955, p. 180.

Lent by the Collection Bernheim-Jeune, Paris

159

Le Boulevard des Batignolles c. 1922

Canvas 24½ × 25½ in./62.8 × 64.8 cm.

Signed.

Coll.

Sir Kenneth Clark; Mrs Benita Armstrong.

Exh.

Melbourne and Adelaide, *French and British Contemporary
Art*, 1939 (8); Roland, Browse and Delbanco, London,
Bonnard, 1950 (31); Marlborough Gallery, London,
Roussel, Bonnard, Vuillard, 1954 (39); Lefevre Gallery,
London, *XIX and XX Century Paintings*, 1956 (2).

Lent by Dr. Jacques Ch. Koerfer

160

Le Port Gris c. 1922

Canvas 14½ × 21½ in./37 × 54 cm.

Signed.

Exh.

Edinburgh, 1948 (29); Bellier, Paris *Bonnard*, 1960 (15);
Kassel, *Documenta*, III, 1963.

Lent by Maître A. Bellier

161

Demoiselles d'Archachon c. 1922Canvas 13 × 10½ in./33 × 27.2 cm.
Signed.*Lent by the Schoneken Galleries Inc., New York*

162

Le Port de Saint-Tropez 1923Canvas 22 × 16 in./55.8 × 40.6 cm.
Signed.

Coll.

Bernheim-Jeune, Paris; Galerie Raebler, Basle, c. 1941.

Exh.

Lyon, 1954 (51); Basle, 1955 (66).

Lent by Frau Herold-Meyer

163

Nature Morte au Compotier 1923Canvas 15½ × 19½ in./39 × 50 cm.
Signed.

Exh.

Bernheim-Jeune, Paris: *XXXIV Peintures de Bonnard*, 1946 (27); *Hommage à Bonnard*, 1956 (37); Stockholm, *La douce France*, 1964 (59).*Lent by the Collection Bernheim-Jeune, Paris*

164

Femme nue se baissant 1923Canvas 22½ × 20½ in./56.5 × 51.4 cm.
Signed.

Coll.

Lefevre Gallery, London.

Lent by The Hon. Mrs. A. Pleydell-Bouverie

165

Nude c. 1923Canvas 17½ × 13½ in./44 × 35 cm.
Signed.

Coll.

Lefevre Gallery, London.

Exh.

Tate Gallery, London, *The Pleydell-Bouverie Collection*, 1954 (3).*Lent by The Hon. Mrs. A. Pleydell-Bouverie*

166

Nude bending forward c. 1923Canvas 41½ × 33½ in./105 × 84.1 cm.
Studio Stamp.

Exh.

New York, 1964-5 (29).

*Lent by a Private Collector, New York*167 *Illustrated p. 96***Portrait of the Artist c. 1923**Canvas 18½ × 13 in./46 × 33 cm.
Studio Stamp.*Lent by the Bowers Collection, Paris*168 *Illustrated p. 96***Marthe Bonnard c. 1923**Canvas 31½ × 19½ in./79 × 50 cm.
Signed.

Exh.

Orangerie, 1947 (59, as c. 1925); New York, 1948 (30).

Lit.

Werth, Fig. 31; C. Terrasse, p. 28 (as 1908); Beer, pl. 76; *Portraits de Pierre Bonnard*, 1933, p. 7, repr. (as 1911).*Lent by the Bowers Collection, Paris*

169

Signac and his Friends sailing 1924Canvas 54½ × 49 in./137.8 × 124.5 cm.
Signed.

Coll.

Joseph Hessel, Paris.

Exh.

Amsterdam, 1947 (31); Orangerie, 1947 (97); Rotterdam, 1953 (70); Milan, 1955 (52); Basle, 1955 (72).

Lit.

Besson, pl. 40; W. Wartmann, *Bilder aus den Kunsthäusern*, Zurich, 1936, pl. 136; Rewald, p. 94, repr.; Doris Schmid, *Moderne Malerei*, 1950, pl. IV; Rumpel, pl. 27; Vaillant, p. 203, repr.*Lent by the Kunsthäuser, Zurich*

170

Grand Nu bleu 1924

Canvas 39½ × 29½ in./100 × 75 cm.
Signed.

Exh.

First at Bernheim-Jeune, Paris, *Bonnard*, 1924, and
inter alia Rotterdam, 1953 (77); Nice, 1955 (33);
Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (53).

Lit.

Bulletin de la Vie Artistique, 15th February 1925, p. 85,
repr.

Lent by the Collection Bernheim-Jeune, Paris

171

La Table garnie 1924

Canvas 15 × 22 in./32 × 55 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, 1924; G. Besnard, Paris;
Georges Bernheim, Paris; Bernheim-Jeune, Paris, 1933;
Lefevre Gallery, London; Scott and Son, Montreal.

Exh.

Willistead Art Gallery, Windsor, Ontario, *French
Impressionists*, 1945; Toledo, Toronto, *The Spirit of
Modern France*, 1946-47 (61); Toronto, Montreal,
Ottawa, *Paintings by European Masters*, 1954 (78);
Volkswagenwerke, *Französische Malerei*, 1961;
Ottawa, *European Paintings in Canadian Collections*, 1962
(46); New York, 1964-5 (31).

Lit.

The Art Gallery of Toronto: Paintings and Sculpture, 1959,
p. 58.

Painted at Le Cannet.

Lent by the Art Gallery of Toronto

172

Les jeunes Femmes ou la Nappe rayée 1924

Canvas 23 × 29½ in./58.5 × 75 cm.
Studio Stamp.

Exh.

Besançon, 1925, 1963; Lisbon, *Un Siècle de Peinture
Française, 1850-1950*, 1965.

Lit.

A. Terrasse, p. 62, repr.

Lent by a Private Collector, Paris

173

Landscape with Olive Trees and Chapel 1924

Canvas 19 × 24 in./48.2 × 61 cm.
Signed.

Coll.

Roger Fry, by whom presented to the Institute, 1932.

Lit.

Courtauld Institute Catalogue (The Fry Collection), 1963, p. 2,
No. 7.

Painted in 1924 at Le Cannet, apparently on the advice
of Roger Fry, who probably bought it at the time.

Lent by the Courtauld Institute Galleries (Fry Collection)

174

L'Île d'Or c. 1924

Canvas 18½ × 22½ in./47 × 57.8 cm.
Signed.

Exh.

Milan, 1955 (51); Basle, 1955 (69); Rhodes Gallery,
Salisbury, Rhodesia, *Rembrandt to Picasso*, 1957 (81).

Lent by the Roland, Browse and Delbanco Gallery, London

175

The Sous Bois c. 1924

Canvas 33½ × 16½ in./85 × 41.2 cm.
Signed.

Coll.

F. Hindley Smith, by whom bequeathed to the
Museum in 1939.

Exh.

Edinburgh, 1948 (51); Basle, 1953 (79); Milan 1955
(58).

Lit.

Catalogue Ashmolean Museum, 1962, No. 69.

Lent by the Ashmolean Museum, Oxford

176

La Jetée c. 1924-34

Canvas 17 × 22½ in./43 × 56.2 cm.
Signed.

Coll.

Acquired by the present owner's mother, Frau Hahnloser, direct from the artist.

Exh.

Zurich, *Bonnard-Vuillard*, 1932 (103); Zurich, 1949 (102); *Galeries Royales, Ostend, La Peinture sous le Signe de Mer*, 1951; Winterthur, *Collection Hahnloser*, 1937 (1).

Lit.

'La Collection Hahnloser', *Du*, 1956; Vaillant, p. 131, repr.

Lent by Frau Doktor L. Jaeggli-Hahnloser

177 Illustrated p. 104

Baignoire 1925

Canvas 33½ × 47½ in./86 × 120.5 cm., approximately: the painted area is not a perfect rectangle.

Coll.

Bernheim-Jeune, Paris; Lord Ivor Spencer Churchill, by whom presented in 1930.

Exh., Lit., see *Tate Gallery Catalogue: Foreign Paintings*, 1959, No. 4495.

The woman is probably Marthe Bonnard. This is one of the earliest pictures on a theme which the artist returned to on various occasions.

Lent by the Tate Gallery, London

178 Illustrated p. 98

La Fenêtre 1925

Canvas 43½ × 34½ in./105 × 88.5 cm.
Signed.

Coll.

Bernheim-Jeune, Paris; Independant Gallery, London, 1927; Lord Ivor Spencer Churchill, by whom presented in 1930.

Exh., Lit., see *Tate Gallery Catalogue: Foreign Paintings*, 1959, No. 4494.

Painted at Le Cannet in an apartment occupied by the painter in the Villa Hirondeille prior to his purchase of the Villa de Bosquet. On the table is the novel *Marie* by Peter Nansen for which Bonnard drew the illustrations; it was published by *La Revue Blanche* in 1898.

Lent by the Tate Gallery, London

179

La Table 1925

Canvas 40½ × 29½ in./103 × 74 cm.
Signed.

Coll.

Bernheim-Jeune, Paris; Independant Gallery, London; Trustees of the Courtauld Fund.

Exh., Lit., see *Tate Gallery Catalogue: Foreign Paintings*, 1959, No. 4134.

The sitter is probably Marthe Bonnard. A similar drawing in coloured chalk, said to have been made in 1929, is reproduced by Natanson, pl. 77.

Lent by the Tate Gallery, London

180 Illustrated p. 98

Nature Morte à la Lumière du Soir c. 1925

Canvas 21½ × 20½ in./54.5 × 52 cm.
Signed.

Coll.

Sam Salz, New York.

Exh.

Knoedler, New York, 1957; - Museum of Fine Arts, Boston, *European Masters of our Time*, 1957; City Art Museum, St. Louis, *French Art*, 1960.

Lent by the Fogg Art Museum, Cambridge, Mass. (Gift of Mr. and Mrs. Joseph Pulitzer, Jr.)

181

Femme assise dans un Bibliothèque c. 1925

Canvas 41½ × 35½ in./104.5 × 90.5 cm.

Lit.

Vaillant, p. 93, repr.

Lent by a Private Collector, Mexico

182 Illustrated p. 108

Bateaux blancs c. 1925

Canvas 13 × 17½ in./33 × 45.5 cm.
Signed.

Coll.

Dr. F. and Dr. P. Nathan, Zurich.

Lent by Herr Wolther Scharf

183

Femme au Chien; Nature Morte aux Bananes c. 1925

Canvas 22½ × 19½ in./57 × 49 cm.
Studio Stamp.

Lent by a Private Collection, U.S.A.

184

Nature Morte aux Bananes c. 1925Canvas 19½ × 20 in./49.5 × 50.8 cm.
Signed.

Coll.

Percy Moore Turner, London.

Exh.

National Gallery, London, *19th Century French Paintings*, 1942-43 (75a); Edinburgh, 1948 (34); Rotterdam, 1953 (72); Lefevre Gallery, London, *French Masters of the XIX and XX Century*, 1952 (2); Glasgow, *Pictures to live with*, 1946 (3).

Lit.

The Studio, May 1953, p. 173, repr.

Lent by A. J. McNeill Reid, Esq.

185

Bord de Mer: Les Toits violets c. 1925

Canvas 20½ × 23½ in./52 × 60 cm.

Lent by a Private Collection, Switzerland

186 *Illustrated p. 97***Après le Déjeuner** c. 1925Canvas 29½ × 46 in./75 × 116.8 cm.
Signed.

Coll.

Durand-Ruel, Paris; Sam Salz, New York.

Exh.

Antwerp, 1926 (67); Basle, 1955 (90); New York, Metropolitan Museum, 1964-5.

Lit.

Beer, fig. 71.

Lent by Mr. David Lloyd Kreeger

187

Port de Cannet c. 1925-26Canvas 17½ × 25 in./44.8 × 63.5 cm.
Signed.

Coll.

Private Collection, San Francisco.

Lit.

C. Terrasse, 1927, p. 12, repr. (as *Port Gris*); A. Terrasse, p. 61; Vaillant, p. 107, repr. A drawing for the composition is repr. in Vaillant, p. 106.

Lent by a Private Collection, London

188

Vase de Fleurs: Renoncles dans un Vase bleu c. 1925-30Canvas 22½ × 19 in./56.5 × 48 cm.
Studio Stamp.

Lent by a Private Collector, U.S.A.

189

La Table de Jardin 1926Canvas 49½ × 53½ in./125.7 × 136.5 cm.
Signed.

Coll.

Bernheim-Jeune, Paris.

Exh.

Zurich, *Bonnard-Vuillard*, 1932; Venice, *Biennale*, 1934 (105); Bellier, Paris, *Bonnard*, 1960 (25).

Painted at Grasse.

Lent by Mr. and Mrs. Henry J. Heinz II

190

Landscape near Vernon c. 1926Canvas 22½ × 28½ in./57.1 × 72.3 cm.
Signed.

Exh.

Bührle Collection, Zurich, 1958 (262); Lucerne, 1963 (51).

Lent by Mrs. Charlotte Bührle

191

Portrait of the Artist c. 1926Canvas 20½ × 14½ in./53 × 36 cm.
Studio Stamp.

Exh.

New York, 1964-5 (39).

Lent by Mr. and Mrs. Charles Zadok

192 *Illustrated p. 98***Paysage, Vu des Toits** c. 1926-30Canvas 30½ × 39½ in./78 × 100 cm.
Studio Stamp.

Lent by a Private Collector, U.S.A.

193

Luncheon c. 1927

Canvas 16½ × 24½ in./41.3 × 62.2 cm.
Signed.

Coll.

Bernheim-Jeune, Paris.

Exh.

Venice, *Biennale*, 1930 (99); Art Institute, Chicago, *Bonnard and Vuillard*, 1938 (38); New York 1948 (54); Lyon, 1954 (61); Museum of Modern Art, New York, *XXVth Anniversary Exhibition*, 1945; Palm Beach, Florida, *Society of the Four Arts*, 1957.

Lit.

Alfred H. Barr, *Painting and Sculpture in the Museum of Modern Art*, 1948, p. 38, repr.; Rewald, p. 99, repr.

Lent by the Museum of Modern Art, New York

194 *Illustrated p. 108***Bords de Seine c. 1928-30**

Canvas 14½ × 21½ in./37 × 54.6 cm.
Signed.

Coll.

Wildenstein.

For a painting of a comparable style, see Vaillant, p. 117, repr.

Lent by Herr Walther Scharf

195

Toits rouges du Cannet c. 1928-30

Canvas 21½ × 36½ in./54.5 × 93 cm.

There is a related drawing of this view reproduced by Natanson (p. 76) where it is dated 1928.

Lent by a Private Collector, Germany

196

Le Port de Saint-Tropez c. 1928-30

Canvas 14 × 22 in./35.5 × 55.8 cm.
Signed.

Exh.

Leicester Galleries, London, *Four French Painters*, 1937; Contemporary Pictures Gallery, Dublin, 1939; National College of Art, Dublin, *Modern Continental Paintings*, 1944 (8).

Lent by R. R. Figgis, Esq.

197

Remorqueur à Vernon c. 1929

Canvas 24½ × 22½ in./61.3 × 56.5 cm.
Signed.

Coll.

Terrasse.

Exh.

New York, 1964-5 (45).

Lent by Mrs. Charles W. Engrthard

198

Le Port de Cannes c. 1930

Canvas 28½ × 24 in./72 × 61 cm.
Signed.

Coll.

Bernheim-Jeune, Paris, 1936.

Exh.

Musée d'Art Moderne, Paris, *Depuis Bonnard*, 1960.

Lent by a Private Collector, Paris

199

La Table de Travail 1930

Canvas 48 × 36 in./122 × 91.4 cm.
Signed.

Coll.

Paul Rosenberg, Paris.

Exh.

Venice, 1933; Brussels, *Art Français Contemporain*, 1938 (1); New York, 1948 (53); New York, 1964-5 (40).

Lit.

Rewald, p. 50, repr. 103.

No. 199 was painted by 1926, when it was subsequently retouched.

Lent by a Private Collector, Switzerland

200

Vue du Cannet 1930

Canvas 17½ × 14½ in./45 × 37 cm.
Signed.

Exh.

Munich, *Von Bonnard bis Heute*, 1961 (8).

Lent by a Private Collector, Paris

201

La Rue Tholozé et le Moulin de Galette 1930

Panel 17½ × 14½ in./45 × 37 cm.

Signed.

Exh.

Munich, *Von Bonnard bis Heute*, 1961 (7).*Lent by a Private Collector, Paris*

202

Paysage Classique 1930

Canvas 23½ × 18½ in./59 × 47 cm.

Signed.

Exh.

First at Wildenstein, New York, *Bonnard*, 1934 (22); on a number of subsequent occasions, including Nice, 1955 (36); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (48) and *Paysages de Bonnard et de Vuillard*, 1957 (7); Rouen, *Paysages de France*, 1958; Moscow, *L'Art Français*, 1961.

Lit.

Beer, pl. XV.

*Lent by the Collection Bernheim-Jeune, Paris*203 *Illustrated p. 106***Nature Morte** 1930

Canvas 14 × 14½ in./35.5 × 36.5 cm.

Coll.

French private collection; Ragnar Moltzau, Oslo; acquired by the Gallery, 1960.

Exh., Lit.

See *Katalog der Staatsgalerie, Stuttgart, Neue Meister*, 1961, p. 21, pl. 35.

Lent by the Staatsgalerie, Stuttgart

204

La Porte Molitor c. 1930

Canvas 31½ × 22½ in./80 × 57 cm.

Signed.

Exh.

Lyon, 1954 (66).

Lent by a Private Collector, Paris

205

Le Port de Saint-Tropez c. 1930

Canvas 11½ × 15 in./30 × 38 cm.

Exh.

Orangerie, 1947 (67); Edinburgh, 1948 (53).

Lent by the Musée de l'Annonciade, St. Tropez

206

Sea Piece - Coast Scene c. 1930

Canvas 18 × 34½ in./45.8 × 87.6 cm.

Signed.

Coll.

Sir Kenneth Clark.

Exh.

Edinburgh, 1948 (54); R.A. Diploma Gallery, *A Painter's Collection*, 1963 (134).

Lent by Edvard le Bas, Esq.

207

The Road to Nantes c. 1930

Canvas 27½ × 25½ in./69.2 × 65.7 cm.

Signed.

Coll.

Bernheim-Jeune, Paris; Pierre Loeb; Valentine Gallery New York; Leonard C. Hanna, jnr.

Exh.

New York, 1948 (60); 1964-5 (50).

Lit.

Rewald, p. 104, repr.; Cleveland Museum of Art, *In Memoriam Leonard C. Hanna, jnr.*, 1958, No. 1, repr.

*Lent by the Cleveland Museum of Art, Ohio*208 *Illustrated p. 101***Nu à la Baignoire** c. 1930

Canvas 40½ × 25 in./103 × 63.5 cm.

Lent by a Private Collection, U.S.A.

209

Nu à la Table de Toilette c. 1930

Canvas 38½ × 21½ in./98 × 55 cm.

Lent by a Private Collection, Switzerland

210

Nu violet c. 1932

Canvas 46½ × 26 in./118.5 × 66 cm.

No. 210 may be compared with the *Nu au Contre-Jour* of c. 1932 in the National Museum, Stockholm.

Lent by a Private Collector, Canada

211

Le Nu jaune c. 1932

Canvas 31 × 17½ in./78.7 × 45 cm.

Coll.

Miles Bowers; Wildenstein.

Lent by the Galerie Beyeler, Basle

212

Saint-Tropez c. 1932

Canvas 82 × 104 in./208.2 × 264.1 cm.

*Lent by a Private Collector, Paris*213 *Illustrated p. 100***Femme nue au Gant c. 1932-35**

Canvas 50 × 34½ in./127 × 87 cm.

Studio Stamp.

Lit.

'Couleur de Bonnard', *Verve*, V, 1947, p. 69, repr.*Lent by a Private Collection, U.S.A.*

214

Nude before a Mirror 1933

Canvas 59½ × 40½ in./151.7 × 102 cm.

Signed.

Exh.

Venice, *Biennale*, 1934; Nice, 1955; Basle, 1955 (84); Milan, 1955 (60); New York, 1964-5 (55).

Lit.

Besson, p. 47, repr.; *Bonnard: Le Point*, XXIV, 1943, p. 41, repr.*Lent by the Galleria Internazionale d'Arte Moderna, Venice*

215

La Corbeille de Fruits c. 1933

Canvas 21½ × 27½ in./53.5 × 70 cm.

*Lent by a Private Collection, U.S.A.*216 *Illustrated p. 110***Le Boeuf et l'Enfant c. 1934-46**

Canvas 36½ × 46½ in./93 × 117 cm.

Signed.

Exh.

Orangerie, 1947 (41); Copenhagen, 1947 (37); Venice, *Biennale*, 1950 (78); Buenos-Aires, 1965 (10).

Lit.

'Couleur de Bonnard', *Verve*, V, 1947, repr., p. 44; Vaillant, p. 151, repr.*Lent by a Private Collection, U.S.A.*

217

La Femme au Bain c. 1933

Canvas 47½ × 43½ in./120 × 111 cm.

Signed.

Coll.

Dupuy Freysel, by whom bought from the artist; Beyeler, Basle, 1960.

Lit.

Besson, pl. 50 (as 1933); Beer, pl. 94; Natanson, pl. 49 (as 'vers 1920'); H. Perruchot, 'L'Affaire Bonnard', *L'Œil*, October 1956, p. 13, repr.*Lent by a Private Collector, Switzerland*

218

Nu accroupi dans La Baignoire 1935

Canvas 23½ × 31½ in./60 × 80.5 cm.

Lit.

'Couleur de Bonnard', *Verve*, 1947; Vaillant, p. 127, repr.

For a drawing for this picture see Vaillant, p. 126, repr.

*Lent by a Private Collection, U.S.A.*219 *Illustrated p. 105***Nu dans le Bain 1935**

Canvas 36½ × 57½ in./93 × 147 cm.

Signed.

Coll.

Bought from the artist in 1937.

Exh.

On a number of occasions, including R.A., *L'Ecole de Paris*, 1951 (38), with previous references; Milan, 1955 (63); Japan, *Art Français*, 1961-2 (237).

Lit.

L. Rosten, 'The Story behind the Painting', *Look Magazine*, 1962, pp. 120-1, repr.; A. Martini, *Pittura in Europa*, 1963, p. 223, repr.; G. Schurr, 'Bonnard', *Galerie des Arts*, April 1965, p. 25, repr.*Lent by the Petit Palais, Paris*

220

Bord de Mer c. 1935

Canvas 18½ × 24½ in./47 × 63 cm.

Studio Stamp.

Lent by the Bowers Collection, Paris

221

Paysage du Cannet c. 1935

Canvas 27½ × 31½ in./70 × 78 cm.

Studio Stamp.

Lent by a Private Collection, France

222

Nature Morte c. 1935

Canvas 12 × 15½ in./30.5 × 39.5 cm.
Studio Stamp.

Lent by a Private Collection, Germany

223 *Illustrated p. 106***Nature Morte c. 1935**

Canvas 17½ × 23½ in./44 × 60 cm.
Studio Stamp.

Lent by a Private Collection, U.S.A.

224 *Illustrated p. 109***Seascape at Cannes c. 1935**

Canvas 21 × 27 in./53.3 × 68.5 cm.
Signed.

Coll.
Bernheim-Jeune, Paris, 1937.

Exh.
Roland, Browse and Delbanco, London, *Bonnard*,
1950 (4).

Lent by a Private Collector

225

Corbeille de Fruits (Le Cannel) c. 1935

Canvas 15½ × 19½ in./39 × 48.5 cm.
Studio Stamp.

Lent by a Private Collection, U.S.A.

226

La Corbeille: Pêches, Poires et Raisins c. 1935

Canvas 23½ × 15½ in./60 × 40 cm.
Signed.

Coll.
Eugène Blot, 1937.

Lent by a Private Collector, Paris

227

Nu c. 1935

Canvas 44½ × 24 in./114 × 61 cm.

Lit.
'Couleur de Bonnard', *Verve*, V, 1947, repr.

Lent by the Bowers Collection, Paris

228 *Illustrated p. 102***Paysage vert c. 1935**

Canvas 25½ × 39½ in./65 × 101 cm.
Studio Stamp.

Lent by a Private Collector, Switzerland

229 *Illustrated p. 102***La Prairie Fleurie c. 1935**

Canvas 35½ × 35½ in./90 × 90.5 cm.
Studio Stamp.

Lent by a Private Collection, U.S.A.

230 *Illustrated p. 109***La Baie de Saint-Tropez 1936**

Canvas 18½ × 22 in./47 × 55.8 cm.
Signed.

Coll.
Sam Salz, New York.

Exh.
New York, 1948 (72).

Lit.
Rewald, p. 123, repr.

Lent by a Private Collector

231

Pleine Mer c. 1936

Canvas 18½ × 28½ in./46 × 72 cm.
Studio Stamp.

Lent by a Private Collection, U.S.A.

232 *Illustrated p. 109***The Yellow Boat c. 1936-38**

Canvas 22½ × 29½ in./57.8 × 75.8 cm.

Exh.
Copenhagen, 1947 (39); New York, 1964-5 (63);
Carnegie Institute, Pittsburgh, 1965.

Lit.
'Couleur de Bonnard', *Verve*, V, 1947, repr.

Lent by Mr. and Mrs. Charles Zadok

233 *Illustrated p. 100***Nu à la Chaise c. 1936-38**

Canvas 50 × 33 in./127 × 83.8 cm.
Studio Stamp.

Exh.
New York, 1964-5 (64).

Lit.
C. Terrasse, 'Recollections of Bonnard', *Apollo*,
January, 1966, p. 64, repr.

Lent by Mr. and Mrs. Charles Zadok

234 *Illustrated p. 110*

Cheval de Cirque c. 1936-45

Canvas 37 × 46½ in./94 × 118 cm.

Signed.

Exh.

Orangerie, 1947 (92); Copenhagen, 1947 (36);
New York, 1948 (81).

Lit.

'Couleur de Bonnard', *Verve*, V, 1947, p. 43, repr.;
A. Terrasse, p. 93, repr.; Vaillant, p. 214, repr.

Lent by a Private Collector, Paris

235 *Illustrated p. 106*

La Cafetière c. 1937

Canvas 26½ × 23½ in./67 × 60 cm.

Studio Stamp.

Lent by a Private Collection, U.S.A.

236

Le Golfe de Saint-Tropez c. 1937-40

Canvas 16½ × 26½ in./41 × 68 cm.

Exh.

Nice, *Peintres à Nice et sur la Côte d'Azur*, 1960 (2);
Petit Palais, Paris, *Trois Millénaires d'Art et de Marine*,
1965 (11).

Lit.

A. Terrasse, p. 78, repr.

Lent by the Musée Toulouse-Lautrec, Albi

237 *Illustrated p. 105*

Nu dans la Baignoire c. 1938-41

Canvas 48 × 59½ in./122 × 151 cm.

Exh.

New York, 1964-5 (71).

Lit.

C. Terrasse, 'Recollections of Bonnard', *Apollo*,
January, 1966, p. 65, repr.

Lent by Mr. and Mrs. Charles Zadok

238 *Illustrated p. 100*

Nu à la Baignoire c. 1938-41

Canvas 40 × 25 in./101.6 × 63.5 cm.

Studio Stamp.

Lent by a Private Collection, U.S.A.

239 *Illustrated p. 102*

Paysage: La Maison rouge c. 1938-41

Canvas 21½ × 31½ in./54 × 81 cm.

Studio Stamp.

Lent by Mr. and Mrs. Charles Zadok

240 *Illustrated p. 104*

La Baignoire c. 1938-41

Canvas 36½ × 56½ in./92 × 144 cm.

Studio Stamp.

Lent by a Private Collection, Germany

241 *Illustrated p. 99*

Nude in Yellow (Le grand Nu jaune) c. 1938-46

Canvas 67 × 42½ in./170.2 × 108 cm.

Exh.

New York, 1964-5 (69).

Lent by a Private Collection, U.S.A.

242 *Illustrated p. 103*

L'Atelier du Peintre au Cannet ('Le Mimosa')
c. 1938-46

Canvas 50 × 50 in./127 × 127 cm.

Exh.

Edinburgh, 1948 (48); New York, 1964-5 (72).

Lit.

'Couleur de Bonnard', *Verve*, V, 1947, p. 8, repr.

Lent by a Private Collector, Paris

243 *Illustrated p. 100*

Le Gant de Crin 1939

Canvas 51 × 22½ in./129.5 × 57.8 cm.

Signed.

Exh.

Copenhagen, 1947 (41).

Lit.

Vaillant, repr. p. 128.

Lent by a Private Collection, U.S.A.

244 *Illustrated p. 103*

Avant Midi: Le Cannet c. 1939-45

Canvas 49½ × 28 in./126 × 71 cm.
Signed.

Exh.

Copenhagen, 1947 (50); New York, 1964-5 (65, as *Morning: The Open Door*, 1937).

Lit.

Beer, Fig. 120; 'Couleur de Bonnard', *Verve*, V, 1947, p. 85, repr.; Vaillant, p. 212, repr.

Lent by the Bowers Collection, Paris

245

Corbeille de Fruits c. 1939-45

Canvas 12½ × 15½ in./31 × 39.3 cm.

Coll.

Jacques Lindon, 1947; Mrs. Leo Glass.

Exh.

Rosenberg, New York, *Bonnard*, 1950, and 1956 (20).

Lit.

F. Jourdain, *Bonnard, ou les Vertus de la Liberté*, 1946, repr.

Lent by a Private Collector

246

Portrait of the Artist c. 1940

Canvas 30 × 24 in./76.2 × 61 cm.

Exh.

New York, 1964-5 (74).

Lit.

Vaillant, p. 161, repr.; C. Terrasse, 'Recollections of Bonnard', *Apollo*, January, 1966, p. 63, repr.

Lent by Wildenstein & Co., Inc., New York

247 *Illustrated p. 107*

L'Oiseau bleu c. 1942-43

Canvas 50½ × 37½ in./129 × 96 cm.
Studio Stamp.

Lent by a Private Collection, Switzerland

248

Pêches et Raisins c. 1943

Canvas 18½ × 13 in./47 × 33 cm.

Exh.

New York, 1964-5 (70).

Lit.

Vaillant, p. 143, repr.

Lent by a Private Collection, U.S.A.

249 *Illustrated p. 102*

Paysage, Couchant; Le Cannet c. 1943

Canvas 18½ × 22½ in./47.5 × 57.5 cm.

Lent by a Private Collection, New York

250

Jardin du Midi c. 1943

Canvas 26½ × 21½ in./66.5 × 55.5 cm.
Studio Stamp.

Lit.

Vaillant, p. 145, repr.

Lent by a Private Collector, Switzerland

251 *Illustrated p. 103*

Le Cannet: Paysage au Toit rouge 1944-45

Canvas 26 × 22½ in./66 × 57 cm.
Signed.

Exh.

Copenhagen, 1947 (57); New York, 1948 (78); Venice, *Biennale*, 1950 (78).

Lit.

A. Terrasse, p. 96, repr.

Lent by a Private Collector, Paris

252

Le Jardin de l'Artiste: Le Cannet c. 1944-46

Canvas 25½ × 20½ in./64 × 53 cm.
Signed.

Exh.

New York, 1948 (29); Venice, *Biennale*, 1950 (78); Milan, 1955 (69); Basle, 1955 (52); Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (57); Brunswick, Bremen, Cologne, Munich, 1956-7 (43).

Lit.

L'Oeil, 21, 1956, p. 25; A. Terrasse, p. 97, repr.

Lent by a Private Collector, Paris

253

Portrait of the Artist 1945

Canvas 22 × 18 in./55.9 × 45.7 cm.

Signed.

Coll.

Acquired by the present owners from the artist.

Exh.

Nice, 1945; Galerie Maeght, Paris, 1946; Grand Palais, Paris, *Hommage à Bonnard*, 1947; Virginia Museum of Art, Richmond, *Impressionists and Post-Impressionists*, 1950; Fort Worth Art Center, Texas, 1954; Rosenberg, New York, 1956 (22); Society of the Four Arts, Palm Beach, Florida, *Bonnard*, 1957 (27); New York, 1964-5 (80).

Lit.

Beer, pl. XXIV; A. Terrasse, p. 84, repr.

Bonnard's last self-portrait, said to have been painted in the bathroom.

Lent by Mr. and Mrs. Donald S. Stralen

254 *Illustrated p. 102***View from the Artist's Studio, Le Cannet c. 1945**

Canvas 37½ × 49½ in./94.6 × 125 cm.

Signed.

Coll.

Louis Carré, 1945-6; Sidney Janis, 1951; Mr. and Mrs. Harvey Lynde Bradley, 1952.

Exh.

Carré, Paris, *80 Cahiers d'Art*, 1945-6; Sidney Janis Gallery, New York, *5th Anniversary Exhibition*, 1953 (4); Munson-Williams-Proctor Institute, Utica, New York, 1963; Memorial Art Gallery, Rochester, New York, 1963; New York, 1964-5 (81).

Lent by the Milwaukee Art Center Collection

255

Instruments de Cuisine à l'Auto-Portrait 1946-47

Canvas 20½ × 14½ in./52 × 37 cm.

Lent by Monsieur Aimé Maeght, Paris

Drawings, watercolours and gouaches256 *Illustrated p. 13***Sketch for the Poster, France-Champagne 1889**

Pen and ink 30½ × 23½ in./78 × 59 cm.

Exh.

Milan, 1955 (71); Paris, 1955 (80).

This is a study for the poster commissioned in 1889 and printed by Ancourt (cf. Roger-Marx, No. 1). For another sketch, see L. Terrasse, p. 21, repr.

Lent by the Musée des Beaux-Arts, Rheims

257

Soldats et Squellettes: Dessin de Danse Macabre 1889

Watercolour, pen and ink 7½ × 11½ in./19.5 × 30.7 cm.

Lent by a Private Collector, U.S.A.

258

Sketch for a Poster c. 1889

Pastel 26½ × 31½ in./67 × 81 cm.

Signed.

Inscribed: *Vue d'ensemble / s'il y a lieu / le plus beau site / de la Normandie / à 40 km. de Paris - Bain de Mer / et de Vapours / Casino Cercle / Petits Chevaux / Pays boisé / jusqu'à la mer.*

Exh.

Brunswick, Bremen, Cologne, 1956-57 (46); Secession Gallery, Munich, *Europäische Kunst* 1964 (47, as c. 1897); Cassell, *Dokumenta III*, 1964 (5).

Lit.

G. Busch, 'Ein Plakatenwurf von Pierre Bonnard in der Kunsthalle, Bremen', *Festschrift für Edouard Trautschold*, 1965, pp. 164-9, Pls. 106-7.

Lent by the Kunsthalle, Bremen

259 *Illustrated p. 17***Deux Nus c. 1890**

Pencil 11½ × 7½ in./30.4 × 19.2 cm.

Lent by a Private Collector, U.S.A.

260

Study for an Abecedaire c. 1892-94

Charcoal and pencil 7 × 7½ in./17.7 × 19.6 cm.
Studio stamp.

Lent by Mrs. Charles Zadok

261

Mi-Carême c. 1893

Charcoal $12\frac{1}{2} \times 9\frac{1}{2}$ in./ 32.1×25.1 cm.
Studio stamp.

Lent by Mrs. Charles Zadok

262

Mother and Child c. 1893

Watercolour 10×5 in./ 25.4×12.7 cm.

Coll.

Galerie Charpentier, Paris.

This is connected with the lithograph, *Scène de Famille* executed for *L'Estampe Originale* (Third issue, January-March, 1893): cf. Roger-Marx (1952, No. 4).

Lent by Mrs. Oliver Parker

263

The Rabbits c. 1893

Gouache $12\frac{1}{2} \times 9$ in./ 31.8×22.9 cm.
Signed.

Exh.

Delft, Prinsenhof, *Het Aquarel*, 1932;
Rotterdam, 1955 (1); Milan, 1955 (49);
Basle, 1955 (3); Brunswick, Bremen, Cologne,
Munich, 1956-7 (45).

Lent by Mrs. Walter Feilchenfeldt

264

Couverture de l'Album 1895

Lithograph in two colours $13 \times 16\frac{1}{2}$ in./ 33×41 cm.

Lit.

Roger-Marx, No. 56; U. Johnson, *Vollard*, 1944,
pp. 57-8.

The cover for *Quelques Aspects de la Vie de Paris*. The work, which consisted of twelve plates, was published by Vollard in 1895. See Nos. 265-75.

Lent by the Bibliothèque Nationale, Paris

265

Avenue du Bois 1895

Lithograph in five colours $12\frac{1}{2} \times 18\frac{1}{2}$ in./ 31×46 cm.

Lit.

Roger-Marx, No. 57.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

266

Coin de Rue 1895

Lithograph in four colours $10\frac{1}{2} \times 13\frac{1}{2}$ in./ 27×35 cm.

Lit.

Roger-Marx, No. 58.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

267

Maison dans la Cour 1895

Lithograph in four colours $13\frac{1}{2} \times 10\frac{1}{2}$ in./ 35×26 cm.

Lit.

Roger-Marx, No. 59.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

268

Rue vue d'en haut 1895

Lithograph in four colours $14\frac{1}{2} \times 8\frac{1}{2}$ in./ 37×22 cm.

Lit.

Roger-Marx, No. 60.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

269

Boulevard 1895

Lithograph in four colours $6\frac{1}{2} \times 17$ in./ 17×43 cm.

Lit.

Roger-Marx, No. 61.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

270

Place du Soir 1895

Lithograph in four colours $6\frac{1}{2} \times 17$ in./ 17×43 cm.

Lit.

Roger-Marx, No. 62.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

271

Marchand des Quatre-Saisons 1895

Lithograph in five colours $11\frac{1}{2} \times 13\frac{1}{2}$ in./ 29×34 cm.

Lit.

Roger-Marx, No. 63.

From *Quelques Aspects de la Vie de Paris*. See No. 264.

Lent by the Bibliothèque Nationale, Paris

272

Le Pont des Arts 1895

Lithograph in four colours 10½ × 16½ in./27 × 41 cm.

Lit.

Roger-Marx, No. 64.

From *Quelques Aspects de la Vie de Paris*. See No. 264.*Lent by the Bibliothèque Nationale, Paris*

273

Au Théâtre 1895

Lithograph in four colours 7½ × 15½ in./20 × 40 cm.

Lit.

Roger-Marx, No. 65.

From *Quelques Aspects de la Vie de Paris*. See No. 264.*Lent by the Bibliothèque Nationale, Paris*

274

Rue le Soir vous la Pluie 1895

Lithograph in five colours 9 × 13½ in./23 × 35 cm.

Lit.

Roger-Marx, No. 66.

From *Quelques Aspects de la Vie de Paris*. See No. 264.*Lent by the Bibliothèque Nationale, Paris*

275

Coin de Rue vue d'en haut 1895

Lithograph in four colours 8½ × 14½ in./21 × 36 cm.

Lit.

Roger-Marx, No. 68.

From *Quelques Aspects de la Vie de Paris*. See No. 264.*Lent by the Bibliothèque Nationale, Paris*276 *Illustrated p. 15***Etude de Nu sur un Lit c. 1899**

Charcoal 9½ × 12½ in./24.5 × 31.6 cm.

No. 276 may be connected with *L'Indolente* (No. 41).*Lent by a Private Collection, U.S.A.*

277

Scène de Rue: Enfants et Chat c. 1899

Charcoal 18½ × 24½ in./48.2 × 62.3 cm.

Studio stamp.

*Lent by a Private Collection, U.S.A.*278 *Illustrated p. 13***J'ai tout donné pour rien c. 1899**

Charcoal 13½ × 11 in./34.6 × 27.9 cm.

Studio stamp.

Lent by Mrs. Charles Zadok

279

L'Education c. 1900

Crayon and watercolour 11½ × 7½ in./29.6 × 18.7 cm.

A sketch for a poster.

Lent by a Private Collector

280

Femme en Costume de Scène c. 1905

Pencil, pen and ink and wash

11½ × 7½ in./30.3 × 19.3 cm.

Lent by a Private Collector, Paris

281

Tête de Femme c. 1910

Pastel 11½ × 9½ in./29.8 × 24.7 cm.

Lent by Mrs. Charles Zadok

282

Jeune Femme portant un Plateau c. 1910-11

Pen and ink 9½ × 5½ in./24 × 14.3 cm.

Studio stamp.

*Lent by Mrs. Charles Zadok*283 *Illustrated p. 17***Sketch for a Poster for Les Ballets Russe 1913**

Charcoal 9½ × 6 in./24.8 × 15.7 cm.

Studio stamp.

A sketch for a poster (cf. Roger-Marx, No. 75).

Lent by Mrs. Charles Zadok

284

Nus: deux Positions c. 1915-20

Pencil 12 × 7½ in./30.3 × 19.5 cm.

Studio stamp.

Lent by a Private Collector

285

Intérieur avec une Fenêtre sur la Rue c. 1918

Pencil 12½ × 9½ in./30.5 × 23.9 cm.

Studio stamp.

Lent by a Private Collector

286 *Illustrated p. 17*

Deux Têtes de Femmes c. 1920

Charcoal 12½ × 9½ in./32.4 × 24.7 cm.
Studio stamp.

Lent by a Private Collector

287

Les Barques sur la Seine à Vernon-Vernonnet
c. 1920

Black chalk 9½ × 12½ in./24 × 31 cm.
Signed.

Exh.

Rodrigues-Henriques, Paris, *Bonnard*, 1939 (36).

Lent by a Private Collector, Paris

288

Sketch for Book Illustration 1922

7 × 11 in./17.8 × 27.9 cm.

One of a set of drawings for the woodcut illustrations,
cut by Yvonne Mailler, for Claude Anet's *Notes sur*
l'Amour published by Grès, Paris, 1922.
For others in this set see Nos. 288-90.

Lent by Lazarus Phillips, Esq.

289

Sketch for Book Illustration 1922

7 × 11 in./17.8 × 27.9 cm.

Lent by Lazarus Phillips, Esq.

290

Sketch for Book Illustration 1922

7 × 11 in./17.8 × 27.9 cm.

Lent by Lazarus Phillips, Esq.

291

**Intérieur: Trois Femmes autour de la Table;
la Lampe** c. 1923

Pastel 9 × 11½ in./23 × 30.4 cm.
Studio stamp.

Lent by a Private Collector

292

Le petit Chien montant sur la Table c. 1925

Black chalk 7½ × 8½ in./18 × 21 cm.
Signed.

Exh.

Zurich, 1949 (168); Mulhouse, 1951; Lyon, 1954 (83);
Maison de la Pensée Française, Paris, 1955.

Lent by a Private Collector, Paris

293 *Illustrated p. 21*

Paysage c. 1925

Pencil 8½ × 12 in./22.3 × 30.6 cm.
Studio stamp.

Lent by a Private Collector

294

Nude in Bath Tub c. 1925

Pencil 4½ × 6½ in./12.5 × 16.2 cm.

Lent by a Private Collector

295

Nature Morte de Fleurs à la Fenêtre c. 1927

Pencil 7½ × 5½ in./19.6 × 13 cm.

Lent by Mrs. Charles Zadok

296

**Isabelle Lecomte du Nouy sur le Banc avec le
Chien de Bonnard** 1929

Black chalk 9½ × 13½ in./25 × 34 cm.
Signed.

Exh.

New York, 1948 (108); Zurich, 1949 (170); Lyon,
1954 (84); Maison de la Pensée Française, Paris, 1955.

A study for a painting.

Lent by a Private Collector, Paris

297

Boulevard des Batignolles, Paris 1930

Black chalk 4½ × 6½ in./12 × 16 cm.
Signed.

Exh.

Rodrigues-Henriques, Paris, *Bonnard*, 1939 (25).

Lent by a Private Collector, Paris

298

Still Life with Basket and Fruit 1930

Gouache 11 × 15 in./28 × 38.1 cm.
Signed and dated 1930.

Coll.

Marcel Guérin, Paris.

Exh.

Lausanne, *Collections Suisses*, 1964 (128).

Lent by Mrs. Walter Frilchenfeldt

299

Nuage sur la Mer c. 1936

Watercolour and gouache 11 × 14½ in./28 × 36.5 cm.
Signed.

Exh.

Orangerie, 1947 (102); New York, 1948 (85);
Bernheim-Jeune, Paris, *Hommage à Bonnard*, 1956 (56).

Lent by a Private Collector, Paris

300

Nude c. 1938-40

Pencil 15½ × 11½ in./38.8 × 28.6 cm.

Coll.

Marlborough Fine Art, London.

A similar drawing is reproduced in 'Couleur de
Bonnard', *Verve*, V, 1947.

Lent by a Private Collector

301

Mme Nana Winding 1942

Charcoal 18 × 13 in./45.7 × 33 cm.

Signed.

Coll.

Given by the artist to the sitter.

Exh.

Lefevre Gallery, London, *XIX and XX Century French
Paintings*, 1959 (1).

The sitter was a sister of Paulette Renoir, wife of
Claude Renoir.

Lent by a Private Collector

302

Mlle Antoinette Bérard 1943

Gouache 25½ × 18½ in./65 × 48 cm.

Signed.

Exh.

Copenhagen, 1947 (49); Venice, *Biennale*, 1950.

Lent by Madame Ph. Boulart

Lithographs

303

La France Champagne 1891

Lithograph 30½ × 19½ in./78 × 50 cm.

Lit.

Roger-Marx, No. 1.

See No. 256 for a pen and ink sketch.

Lent by the Bibliothèque Nationale, Paris

304

Scène de Famille 1893

Lithograph in four colours 7 × 12½ in./18 × 31 cm.

Lit.

Roger-Marx, No. 4.

Plate for *L'Estampe Originale*, III, 1893.

Lent by the Bibliothèque Nationale, Paris

305

Papa, Maman 1893

Lithograph 7½ × 8½ in./19.5 × 21.5 cm.

Lit.

Roger-Marx, No. 6.

From a set of nineteen illustrations for *Petites Scènes
Familiales*. This, the first work to be illustrated by
Bonnard with lithographs, was published in 1893. It
contained songs by Franc-Nohain, set to music by
Claude Terrasse.

Lent by the Bibliothèque Nationale, Paris

306

Do, Do, L'enfant Do 1893

Lithograph 5½ × 9½ in./14.5 × 23.5 cm.

Lit.

Roger-Marx, No. 7.

From *Petites Scènes Familiales*. See No. 305.

Lent by the Bibliothèque Nationale, Paris

307

Pensée Triste 1893Lithograph $3\frac{1}{4} \times 7\frac{1}{4}$ in./9.5 $\times$ 19 cm.

Lit.

Roger-Marx, No. 8.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

308

Départ des Amis 1893Lithograph $4\frac{1}{4} \times 8\frac{1}{4}$ in./12.5 $\times$ 21.5 cm.

Lit.

Roger-Marx, No. 9.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

309

Prière 1893Lithograph $5\frac{1}{4} \times 9\frac{1}{4}$ in./13.5 $\times$ 24 cm.

Lit.

Roger-Marx, No. 10.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

310

Chanson du Grand-Père 1893Lithograph $4\frac{1}{4} \times 8\frac{1}{4}$ in./10.5 $\times$ 22 cm.

Lit.

Roger-Marx, No. 11.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

311

Le Cherrier 1893Lithograph $5\frac{1}{4} \times 9\frac{1}{4}$ in./13.5 $\times$ 24 cm.

Lit.

Roger-Marx, No. 12.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

312

Les Heures de la Nuit 1893Lithograph $5\frac{1}{4} \times 9\frac{1}{4}$ in./13 $\times$ 23 cm.

Lit.

Roger-Marx, No. 13.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

313

Qui veut les Ecopeaux 1893Lithograph $4\frac{1}{4} \times 8\frac{1}{4}$ in./11 $\times$ 22 cm.

Lit.

Roger-Marx, No. 14.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

314

Premier Air de Fifa 1893Lithograph $4\frac{1}{4} \times 6\frac{1}{4}$ in./11 $\times$ 17 cm.

Lit.

Roger-Marx, No. 15.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

315

Promenade à Ane 1893.Lithograph $3\frac{1}{4} \times 9\frac{1}{4}$ in./9 $\times$ 24 cm.

Lit.

Roger-Marx, No. 16.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

316

Réverie 1893Lithograph $5\frac{1}{4} \times 7\frac{1}{4}$ in./13 $\times$ 18 cm.

Lit.

Roger-Marx, No. 17.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

317

Danse 1893Lithograph $3\frac{1}{4} \times 8\frac{1}{4}$ in./8.5 $\times$ 21.5 cm.

Lit.

Roger-Marx, No. 18.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

318

Le Dimanche Matin à la Campagne 1893

Lithograph 5½ × 9 in./14 × 23 cm.

Lit.

Roger-Marx, No. 19.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

319

L'Angélus du Matin 1893

Lithograph 5½ × 9 in./13.5 × 23 cm.

Lit.

Roger-Marx, No. 20.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

320

Boutique à cinq Sous 1893

Lithograph 4½ × 8½ in./12.5 × 22.5 cm.

Lit.

Roger-Marx, No. 21.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

321

La Baraque 1893

Lithograph 4½ × 8½ in./10.5 × 21.5 cm.

Lit.

Roger-Marx, No. 22.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

322

Au Cirque: la Haute-Ecole 1893

Lithograph 3½ × 9½ in./8 × 23.5 cm.

Lit.

Roger-Marx, No. 23.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

323

Quadrille (La Fête au Village) 1893

Lithograph 4½ × 9½ in./11 × 23.5 cm.

Lit.

Roger-Marx, No. 24.

From *Petites Scènes Familiales*. See No. 305.*Lent by the Bibliothèque Nationale, Paris*

324

Les Chiens 1893

Lithograph 10½ × 11 in./27 × 28 cm.

Lit.

Roger-Marx, No. 25.

One of three lithographs commissioned for the paper *L'Escarmouche*. See Nos. 325-6. Toulouse-Lautrec also contributed to this paper.

Lent by the Bibliothèque Nationale, Paris

325

Garde Municipale 1893

Lithograph 6½ × 10½ in./17 × 26 cm.

Lit.

Roger-Marx, No. 26.

See No. 324.

Lent by the Bibliothèque Nationale, Paris

326

Femme en Chemise 1893

Lithograph 6½ × 11½ in./17 × 29 cm.

Lit.

Roger-Marx, No. 27.

See No. 324.

Lent by the Bibliothèque Nationale, Paris

327

La Grand'mère 1895

Lithograph 7½ × 8½ in./19 × 22 cm.

Lit.

Roger-Marx, No. 30.

Plate for *L'Epreuve* (XI, XII).*Lent by the Bibliothèque Nationale, Paris*

328

Poster for La Revue Blanche 1894

Lithograph 24½ × 31½ in./62 × 80 cm.

Lit.

Roger-Marx, No. 32.

This monthly review, founded by the Natanson brothers, was first published in 1895. The *Revue* published in the same year an *Album*, containing lithographs by Bonnard, Vuillard, Lautrec and Roussel.

Lent by the Bibliothèque Nationale, Paris

329

Femme au Parapluie 1895

Lithograph 17½ × 8½ in./44 × 22 cm.

Lit.

Roger-Marx, No. 35.

Published in *L'Album de la Revue Blanche*.*Lent by the Bibliothèque Nationale, Paris*

330

Nib Carnavalesque 1895

Lithograph 9½ × 12½ in./25 × 32.5 cm.

Lit.

Roger-Marx, No. 36.

The *Nib*, published as a supplement to the *Revue Blanche* in 1895, only ran to three numbers. The verses are by Romain Coolus.

Lent by the Bibliothèque Nationale, Paris

331

La dernière Croisade (?) 1895

Lithograph 11½ × 19½ in./30 × 49 cm.

Lit.

Roger-Marx, No. 39.

Decoration for a theatre programme for a production at the Théâtre L'Ouvre.

Lent by the Bibliothèque Nationale, Paris

332

La petite Blanchisseuse 1896

Lithograph in five colours 7½ × 11½ in./19 × 30 cm.

Lit.

Roger-Marx, No. 42.

A plate for *Album des Peintres-Graveurs* (1).*Lent by the Bibliothèque Nationale, Paris*

333

Poster for le Salon des Cent 1896

Lithograph in three colours 17½ × 24½ in./45 × 63 cm.

Lit.

Roger-Marx, No. 45.

Lent by the Bibliothèque Nationale, Paris

334

Complainte de M. Benoit c. 1898

Lithograph 9½ × 12½ in./23.5 × 31 cm.

Lit.

Roger-Marx, No. 49.

One of six title pages for poems by Franc-Nohain, set to music by Claude Terrasse. See also Nos. 335-339.

Lent by the Bibliothèque Nationale, Paris

335

La Berceuse obscène c. 1898

Lithograph 9½ × 12½ in./25 × 31 cm.

Lit.

Roger-Marx, No. 50.

See No. 335.

Lent by the Bibliothèque Nationale, Paris

336

Paysage de Neige c. 1898

Lithograph 10½ × 12½ in./26 × 32.5 cm.

Lit.

Roger-Marx, No. 51.

See No. 335.

Lent by the Bibliothèque Nationale, Paris

337

Du Pays Tourangeau c. 1898

Lithograph 9½ × 12½ in./25 × 31 cm.

Lit.

Roger-Marx, No. 52.

See No. 335.

Lent by the Bibliothèque Nationale, Paris

338

La Malheureuse Adèle c. 1898

Lithograph 9 × 12½ in./23 × 31 cm.

Lit.

Roger-Marx, No. 53.

See No. 335.

Lent by the Bibliothèque Nationale, Paris

339

Velas ou L'Officier de Fortune c. 1898Lithograph $9\frac{1}{2} \times 12\frac{1}{2}$ in./ 24×31 cm.

Lit.

Roger-Marx, No. 54.

See No. 335.

Lent by the Bibliothèque Nationale, Paris

340

Couverture de la Lithographie en Couleurs 1898Lithograph in three colours $5\frac{1}{2} \times 8\frac{1}{2}$ in./ 15×21.5 cm.

Lit.

Roger-Marx, No. 72.

La Lithographie en Couleurs by André Mellerio was published in 1898 for *L'Estampe et l'Affiche*.*Lent by the Bibliothèque Nationale, Paris*

341

Screen 1899Lithograph, four panels, each $53\frac{1}{2} \times 18\frac{1}{2}$ in./ 135×46.4 cm.

Coll.

Redfern Gallery, London.

Published by Molinas, 20 Rue Lafitte, in an edition of 110 (cf. Roger-Marx, No. 47). A distemper composition on unprimed canvas of the same theme, which can be dated c. 1892-94, belongs to a private collector, New York (cf. New York, 1964-5, No. 3).

Lent by Jeremy Hutchinson, Esq.

342

Les Boulevards 1900Lithograph in four colours $10\frac{1}{2} \times 13$ in./ 26×33 cm.

Lit.

Roger-Marx, No. 74.

Lent by the Bibliothèque Nationale, Paris

343

Poster for 'Le Figaro' c. 1904

Unique example, with drawings by the artist.

Exh.

Milan, 1955.

Lit.

Roger-Marx, No. 71.

Lent by Mm. Sagot-le-Garrec et Cie

344

Paysage du Midi 1925Lithograph $8\frac{1}{2} \times 11\frac{1}{2}$ in./ 22×29 cm.

Lit.

Roger-Marx, No. 82.

One of four lithographs for the album devoted to Bonnard in the series *Maîtres et Petits-Maîtres*, which was published in 1925 with a preface by Claude Roger-Marx.*Lent by the Bibliothèque Nationale, Paris*

345

Les Bas 1926Lithograph $8\frac{1}{2} \times 12$ in./ 21.5×30.5 cm.

Lit.

Roger-Marx, No. 88.

Lent by the Bibliothèque Nationale, Paris

346

Femme assise dans sa Baignoire 1942Lithograph in nine colours $9\frac{1}{2} \times 11\frac{1}{2}$ in./ 25×29 cm.

Lit.

Roger-Marx, No. 78.

For a programme cover for a charity performance given by Maurice Chevalier at Cannes, 14th August 1942.

Lent by the Bibliothèque Nationale, Paris

347

Le Basset

Dry Point

Lent by the Bibliothèque Nationale, Paris

Books illustrated by Bonnard

Bonnard illustrated a number of books, of which a selection is exhibited here. For a complete list, see Rewald, p. 151.

348

Claude Terrasse: 'Petit Solfège Illustré'

Quantin, Paris, 1893.

Lent by a Private Collector, Paris

349

Peter Nansen: 'Marie'

La Revue Blanche, Paris, 1898.

Lent by a Private Collector, Paris

350

André Mellerio: 'La Lithographie originale en Couleurs'

Paris, 1898

Two coloured lithographs including the cover.

Lent by the Victoria and Albert Museum

351 Page illustrated p. 30

Paul Verlaine: 'Parallèlement'

Ambroise Vollard, Paris, 1900.

109 original lithographs.

Lent by the Victoria and Albert Museum

352

Longus 'Les Pastorales de Longus' or 'Daphnis et Chloé'

Ambroise Vollard, 1902.

Lent by a Private Collector, Paris

353

Octave Mirbeau: 'Dingo'

Ambroise Vollard, Paris, 1924.

55 original etchings.

Lent by the Victoria and Albert Museum

354

Pierre Bonnard: 'Correspondances'

Paris, 1944.

Facsimile autograph text of letters written by Bonnard as a young man, illustrated in pen and ink and pencil.

Lent by the Victoria and Albert Museum

355

Jules Renard: 'Histoires Naturelles'

Paris, 1945

Numerous pen illustrations.

Lent by the Victoria and Albert Museum





2 House with a Tower (Near le Grand-Lemps) c. 1888



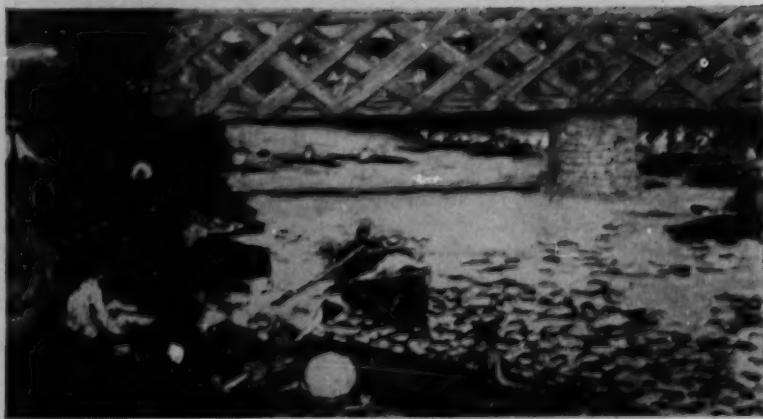
10 La Partie de Croquet 1892



12 **Vue Panoramique** 1894



18 **Les Trois Poupées** 1895



28 **Canotage sur la Seine** c. 1897



7(a) **Femme à la Robe à Pois blancs** 1891



21 **Nu: Fond verdure** c. 1895



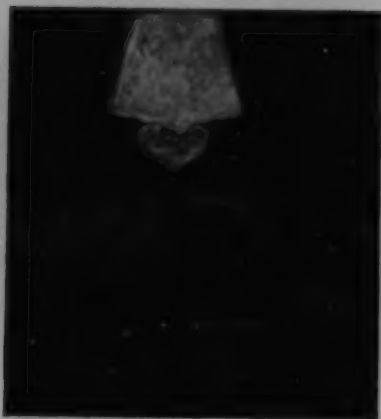
34 Chez la Brodeuse c. 1898



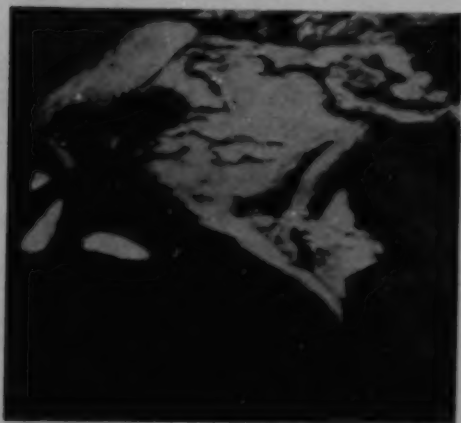
32 La Place Clichy 1898



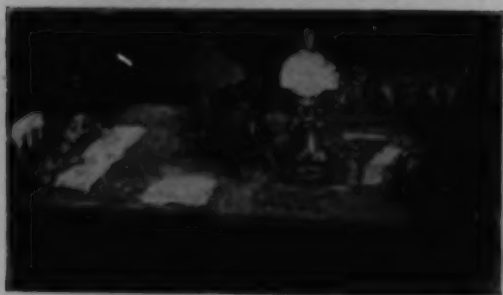
26 Les Grands Boulevards c. 1895-1900



36 La Lampe à l'Huile 1898-1900



41 L'Indolente: Femme assoupie sur un Lit c. 1899



39 Interior: The Terrace Children 1899



14 La Rue en Hiver 1894



15 Figures dans la Rue c. 1894



23 *La Lampe* c. 1895-96



37 *Le Repas* 1899



45 Paris: Night 1900



42 La Marchande de Quatre Saisons c. 1899



62 **Femme aux Bas noirs** c. 1905



60 **Le Ruban rose** c. 1905



49 **Thadée Natanson et jeune Femme** c. 1900-03



102 **Nu accroupi dans un Tub** 1912



65 Repas de Bêtes c. 1906



66 Sur le Yacht 1906



46 La Famille Terrasse, ou l'Après-Midi Bourgeoise 1900



74 Le Clocher 1907



99 Boulevard de Clichy c. 1911



80 **Le Paon ou les Trois Grâces** 1908



81 **Fin de Repas au Jardin** 1908



89 Siesta - The Artist's Studio c. 1908-10



113 The Regatta c. 1913



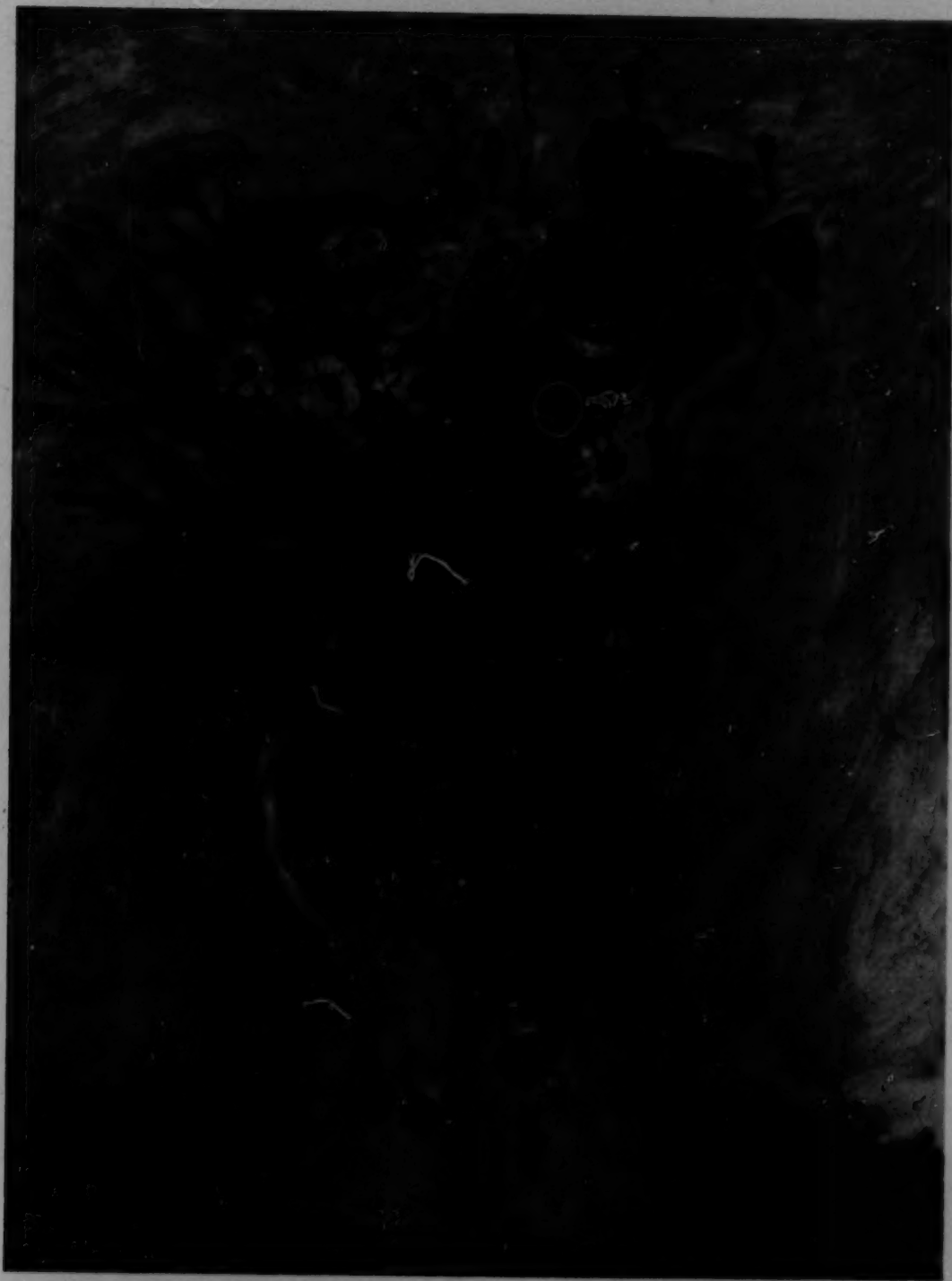
98 Paysage à trois Personnages et Saule 1911

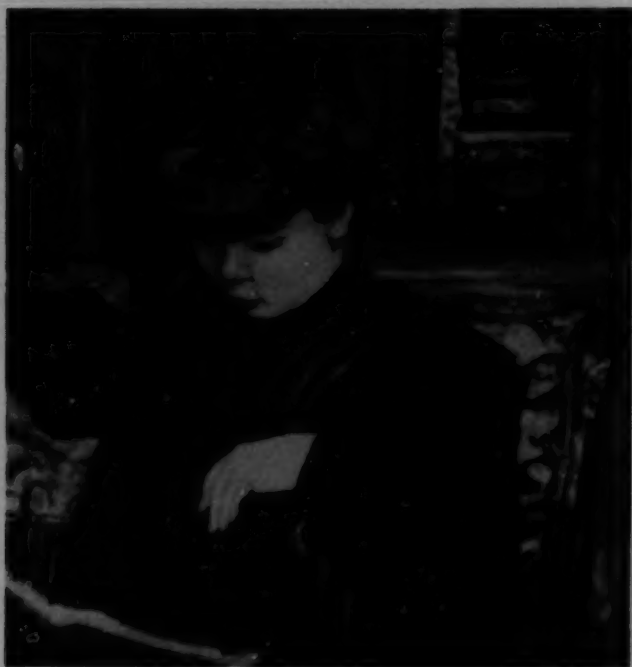


92 The Blue Balcony 1909-10



91 Après le Deluge 1909-10





87 Young Girl reading c. 1908



59 Interior with Woman seated 1905



90 **Nude c. 1909**



71 **Dans le Cabinet de Toilette 1907**



136 **Fenêtre ouverte à Uriage 1918**



128 **Nu debout c. 1916-19**

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Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.



133 **L'Esterel** c. 1917



138 **The Abduction of Europa** 1919



158 **Monuments** 1921



129 **Symphonie Pastorale** 1916-20



156 Portrait of the Artist c. 1920-25



168 Marthe Bonnard c. 1923



167 Portrait of the Artist c. 1923



147 Terrace at le Cannet c. 1920



186 Après le Déjeuner c. 1925



154 Levrette et Nature Morte c. 1920-25



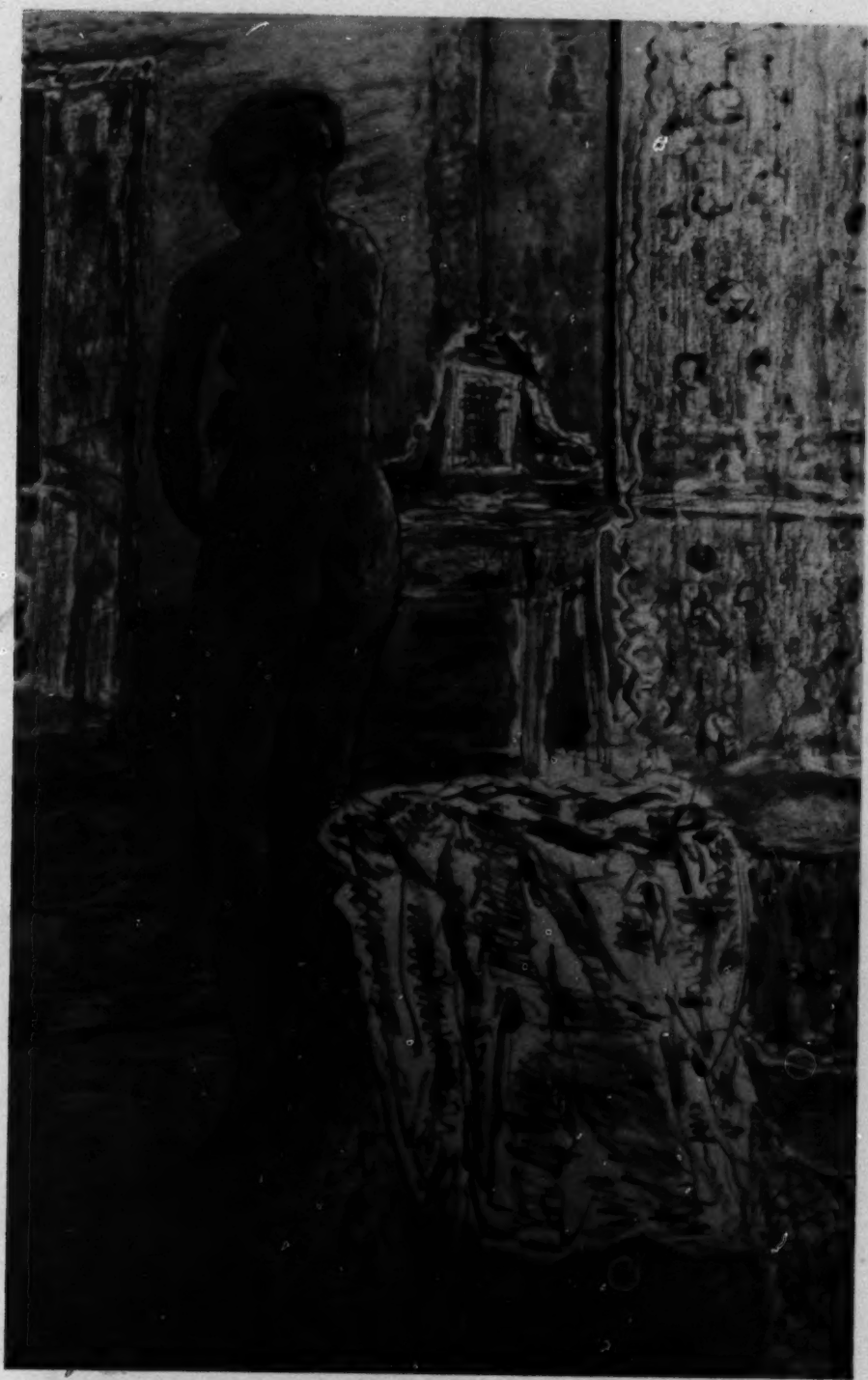
180 Nature Morte à la Lumière du Soir c. 1925



192 Paysage, Vu des Toits c. 1926-30



178 La Fenêtre 1925



241 Nude in Yellow (Le grand Nu jaune) c. 1938-46



233 Nu à la Chaise c. 1936-38



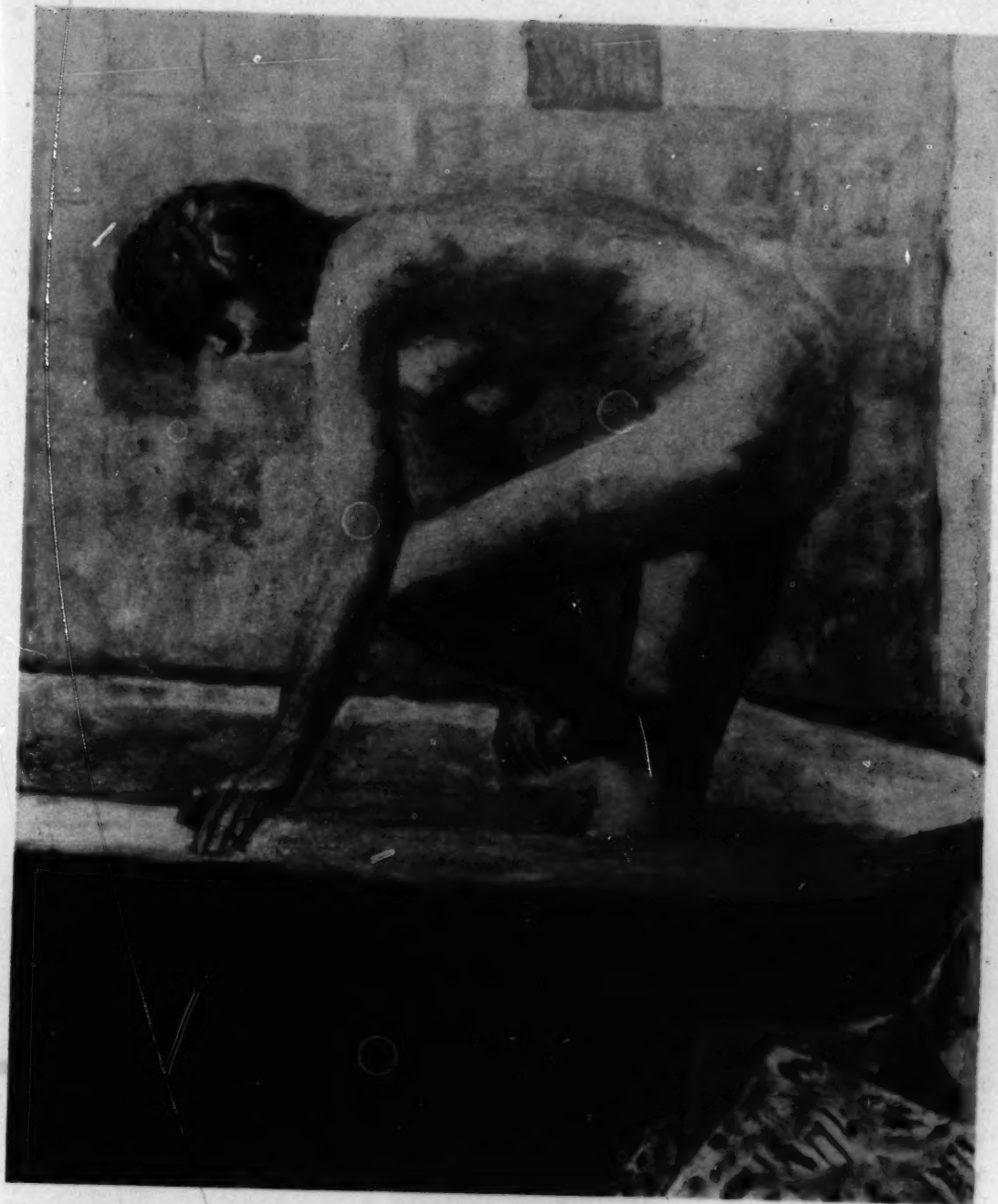
243 Le Gant de Crin 1939



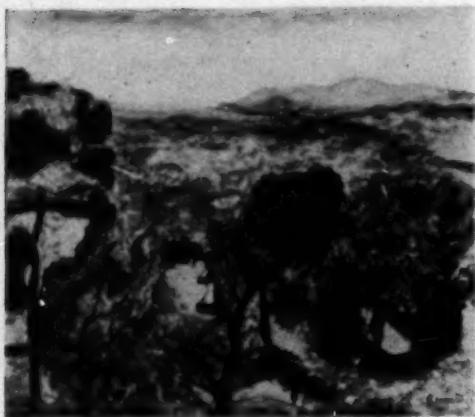
238 Nu à la Baignoire c. 1938-41



213 Femme nue au Gant c. 1932-35



208 Nu à la Baignoire c. 1930



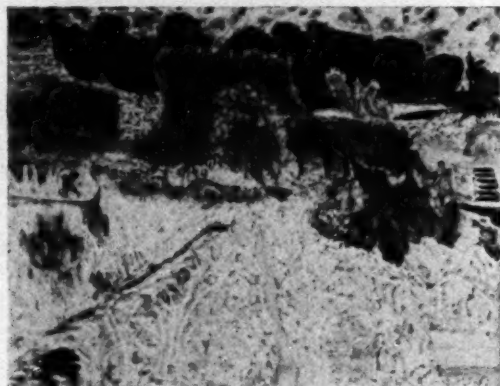
249 Paysage, Couchant; Le Cannet c. 1943



239 Paysage: La Maison Rouge c. 1938-41



229 La Prairie Fleurie c. 1935



254 View from the Artist's Studio, Le Cannet c. 1945



228 Paysage vert c. 1935



242 **L'Atelier du Peintre au Cannet**
(*'Le Mimosa'*) c. 1938-46



244 **Avant Midi: Le Cannet** c. 1939-45



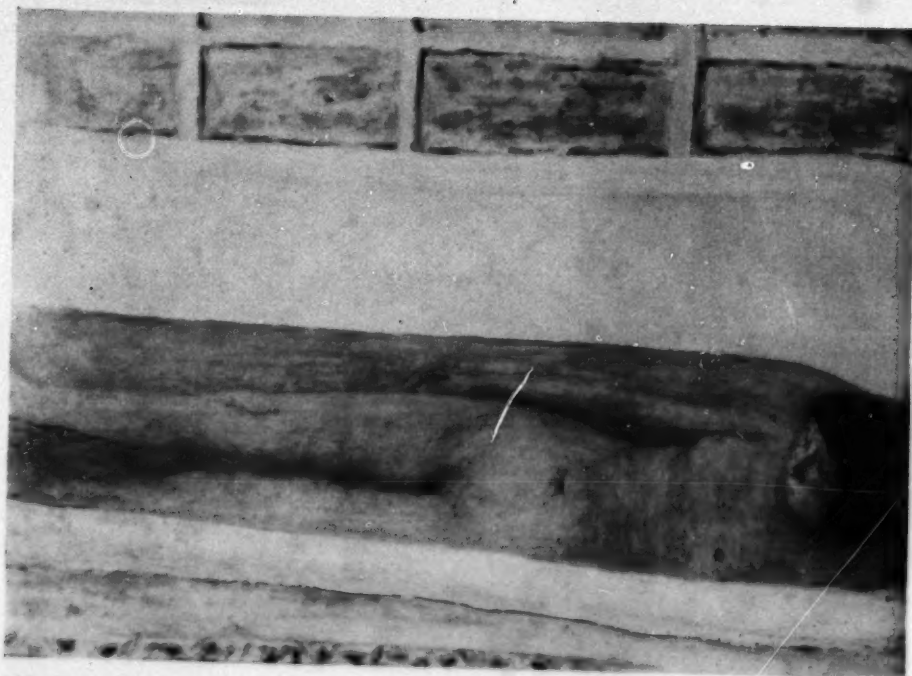
121 **La Porte Ouverte** c. 1914-20



251 **Le Cannet: Paysage au Toit Rouge** 1944-45



240 La Baignoire c. 1938-41



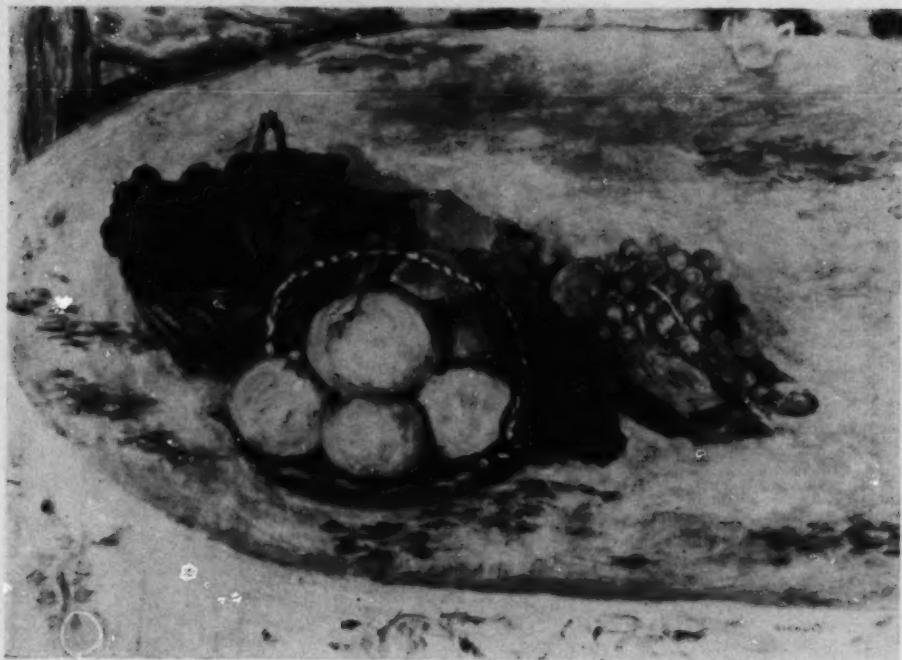
177 Baignoire 1925



219 **Nu dans le Bain** 1935



237 **Nu dans la Baignoire** c. 1938-41



223 *Nature Morte* c. 1935



235 *La Cafetière* c. 1937



203 *Nature Morte* 1930



247 L'Oiseau bleu c. 1942-43



182 Bateaux blancs c. 1925



194 Bords de Seine c. 1928-30



232 **The Yellow Boat** c. 1936-38



230 **La Baie de Saint-Tropez** 1936



224 **Seascape at Cannes** c. 1935



216 Le Boeuf et L'Enfant c. 1934-46



234 Cheval de Cirque c. 1936-45

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